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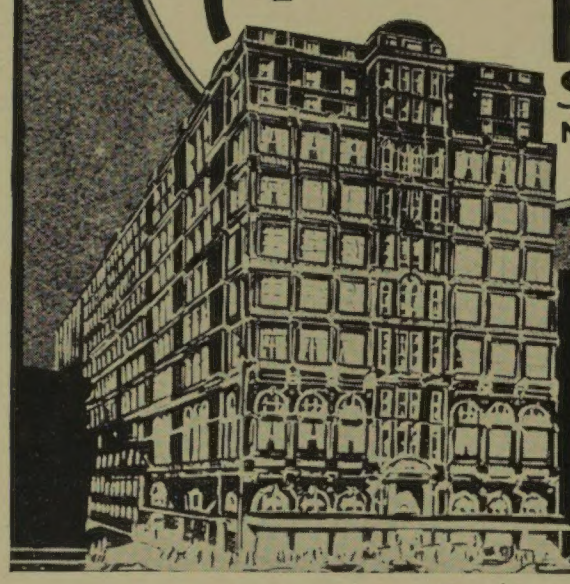
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SATURDAY, NOVEMBER 2, 1935.



THE SENTINEL AT THE SUEZ CANAL.

Since the outbreak of hostilities between Italy and Abyssinia the name of the Suez Canal, Europe's gateway to the Indies and East Africa, has been on the world's lips. Through this waterway, at the Mediterranean entrance of which a British warship is seen, Italy has to send her troops and her supplies if they are to reach East Africa speedily; and, in consequence, there has been a great deal of uninformed discussion as to the possibility of closing it to a country against which the League of Nations has decided to apply sanctions. There is extremely little likelihood of any such move being undertaken. As was pointed out in our issue of August 31, any attempt to forbid the use of the Canal to Italy would run counter to the Convention of 1888, by which a number of countries, including Great Britain, France, and Italy, guaranteed the free navigation of the Canal "always, in time of war as in time of peace, even to the ships of war of belligerents." It may be taken, therefore, that the recent reinforcement of our Mediterranean Fleet was purely precautionary; although it must be remembered that, as Mr. Winston Churchill has put it, while we are strong in the Mediterranean "the position of armies sent from Europe into Africa will be found ultimately to be governed by sea power."



By G. K. CHESTERTON.

IN this solitary place where no man comes, in this secluded corner of print which I like to think no reader has ever discovered, I will whisper to the void, in a hoarse or hissing whisper, a horrible confession; a secret thought that has stirred in the darkness of my mind: I suspect that it must be rather easy to write a great modern realistic novel. The dreadful suggestion came to me when I last attempted to read one; for we cannot infer that it is difficult to write from the mere fact that it is difficult to read. It was the very latest of the pessimistic narratives about the Great War, being published in serial form, and devoted to demonstrating the little-known fact that endless marching and living in the mud is very unpleasant and that being killed is repugnant to all our instincts. But what I mean by saying that writing books about military marches and mortal conflicts might be rather easier than marching and dying, is bound up with a number of other merely literary considerations, which do not concern the merely military topic at all. Let us therefore forget the soldiers and concentrate our attention on the more solemn subject of the novelists.

One contributory confusion, I cannot help thinking, comes from the habit of some critics who tend to identify a great book with a big book. So long as the scope of a book is ambitious, and it plants itself before them in a massive and monumental manner with great pretensions to be taken seriously, the critics are sometimes so frivolous as to be quite serious about it. There happens to be a fashion in big books; but it is only frivolity that is serious about fashion. As a matter of fact, a very big book may be a very good book to read, and even a very difficult book to write. But its bigness, in itself, does not make the writing more difficult; it makes it much more easy. A writer who knows he has plenty of elbow room, that he will have almost endless space for explanation and correction, may easily hope to convey by repetition what he is not lucid enough to convey by assertion. Generally, of course, the curtest forms of diction are by far the most difficult. Anybody can write an essay and hardly anybody can write an epigram. This truth is veiled indeed from those gay and flattering persons who ask a writer to inscribe a few lines in an album or what they call a sentiment in a sentence; or even send a message in a telegram. Most of us have had to do it; but anyone who at any minute could do it perfectly would have to be a sort of compound of Aristotle and Talleyrand. Not many people could instantly compose an impressive epitaph short enough to be cut on a tombstone; but this form of stone-cutting, as Mr. Eric Gill would say, is not often demanded of us dramatically during our meditations in a country churchyard. Not many could compose in one flash something like an inscription for a sundial; though Mr. Belloc once wrote about twenty of them right off, having a turn for that sort of classical compactness. Whether Mr. Belloc possesses twenty sundials, upon which to engrave the sentiments, I doubt. But they ranged through many moods; from that verse which Beachcomber justly praised the other day:

> "Here in a lonely grove, unnoticed I
> Mark the tremendous process of the sky.
> So does your inmost soul, forgotten, mark
> The dawn, the noon, the coming of the dark"—

to another of an even briefer and brisker type:

> "Save on the rare occasions when the sun
> Is shining, I am only here for fun."

But I cannot help thinking it might do some of the relentless realistic novelists good to be turned loose on a hundred sundials, or serve an apprenticeship as a stone-cutter to all the tombstones in the churchyard, that they might come to their later and larger task with a habit of compression and finality.

Under the conventions of the unconventional novel, under the conditions of the larger and looser if more laborious, fiction, there is nothing to remind the writer of the nature of brevity, and still less of wit. If the story-teller starts with the main purpose of explaining that life in a ditch or a trench or a Tooting boarding-house is rather dreary, and he has unlimited chapters before him, he can reasonably rejoice in the prospect that by the end of the ninth chapter it will be very dreary indeed. He will have conveyed the dullness of the social medium by copying it in a literary medium which is indeed a very exact reproduction of the real thing. Whether it is worth doing or no is a question on which many might be expected to differ, though, in the mood of most modern scientific literature, it would seem that most critics agree. But whether or no it is worth doing, it hardly seems that it need be very difficult to do. In boredom all men are brothers; though not generally very affectionate brothers.



THE INFANT SON OF THE DUKE AND DUCHESS OF KENT ABOUT TO TAKE THE AIR IN THE GROUNDS OF BUCKINGHAM PALACE: LEAVING NO. 3, BELGRAVE SQUARE FOR AN OUTING.

The little Prince takes the air in a perambulator in the grounds of Buckingham Palace, to which he is driven in a motor-car. Their Majesties the King and Queen first saw him on October 23, immediately after their arrival from Sandringham.

It does not appear that it needs a very wide range of colours on the palette to paint the background of being-in-the-blues; or any very profuse choice of words for the mere purpose of saying that there is nothing to say. Now, of course I know that there are any number of novels in our time that lie near the border of this description, without deserving to be so described. There are admirable novels in which a gentle melancholy or a mellow resignation is quite the right artistic setting for certain fine comedies or unobtrusive tragedies. There are other novels, to me somewhat less admirable, in which the dullness is relieved with horror or sometimes decorated with dirt. But while the former type of story really is a work of art, and therefore the reverse of an easy job, it is now rather less praised than are the wide deserts of dust or the long tracks of mud, which seem to have something impressive about them for most of the critics, mainly because of their largeness or their length. And since I am confessing the critical heresy, I will admit that work of this sort, even of the better type, strikes me as being at its best critical, and for some reason never gives me the sense of anything creative.

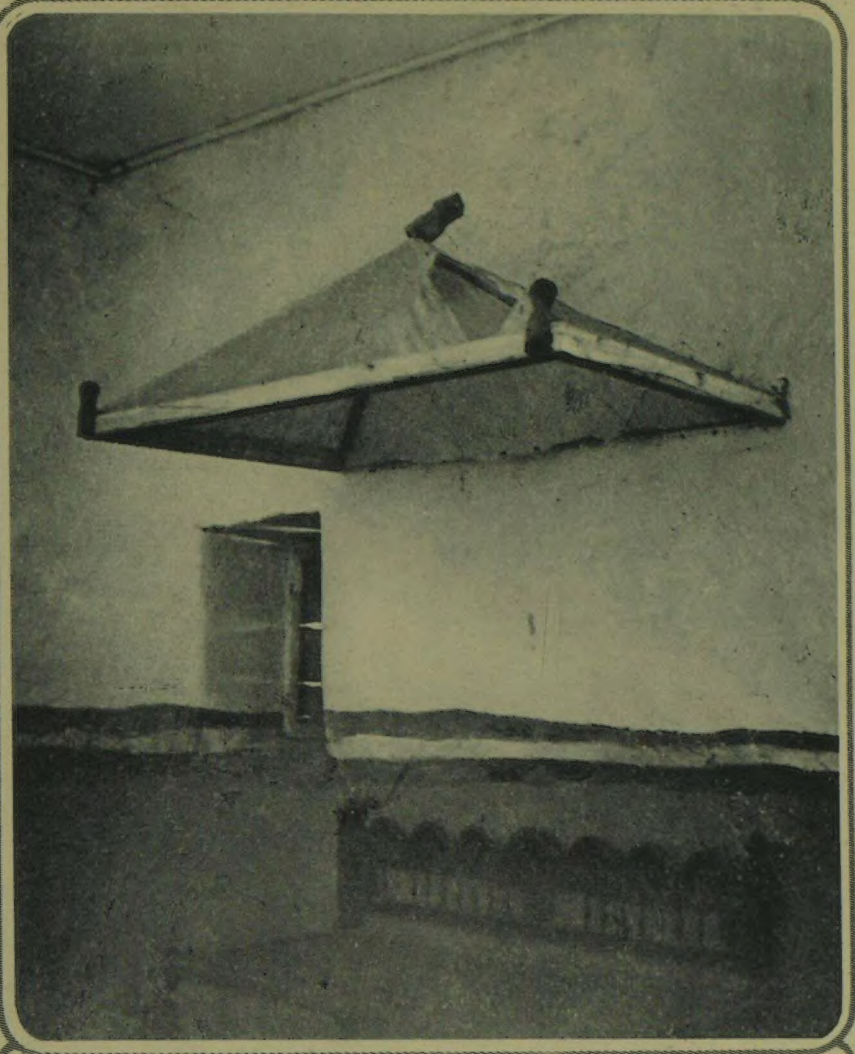
To employ an old popular parallel, no normal person reading books at all could read one of the books of Dickens without feeling afterwards that somehow characters existed somewhere who had never existed before. They might not be real characters, in the sense of resembling anything in real life; they might not be completely explained or evolved characters; they might not be really understood, even by the man who invented them; but the man had invented something, and invented it out of his own head. He had added something to creation; and was in that sense a creator. He had made something, even if he had only made a joke; something recognisable and memorable like a walking epigram. It is this sense of adding something to experience which I miss in the numberless novels devoted to the description of experiences. It may be entirely defensible, as an artistic method, to keep a certain type of artistic work in one tome restrained within the limits of restricted experience. I only say that, even at its best, it does not do the trick; the old original trick that may be considered as vulgar as a conjuring trick, but which did in psychological fact look like magic. And I only say, of the worst of such examples, that they are nothing like so difficult as the most common conjuring trick; and that they must be rather easy to do. They are all easier because they commonly describe a passive attitude; it is part of the pessimistic atmosphere. The book will be called a masterpiece; but only on condition that it does not describe any sort of mastery, or man as master of his fate.

In face of this rather abject affection for a literature of defeat, I still stubbornly confess an affection for the literature of victory. I do not necessarily mean the victory of the soldier when he kills men; but I do mean the victory of the artist when he makes them live. And it is not making men live merely to repeat that life is a dead-alive thing in the suburbs; or even that life is a living death in the trenches. The negative side of this collective tragedy may be true enough in its way; but it is not the positive side, until the artist can really make the men live before they die. Now, Hector and Hotspur and Brian the Templar and Cyrano de Bergerac do live before they die, and are almost alive when they are dead, compared with these people who are dead while they are alive.

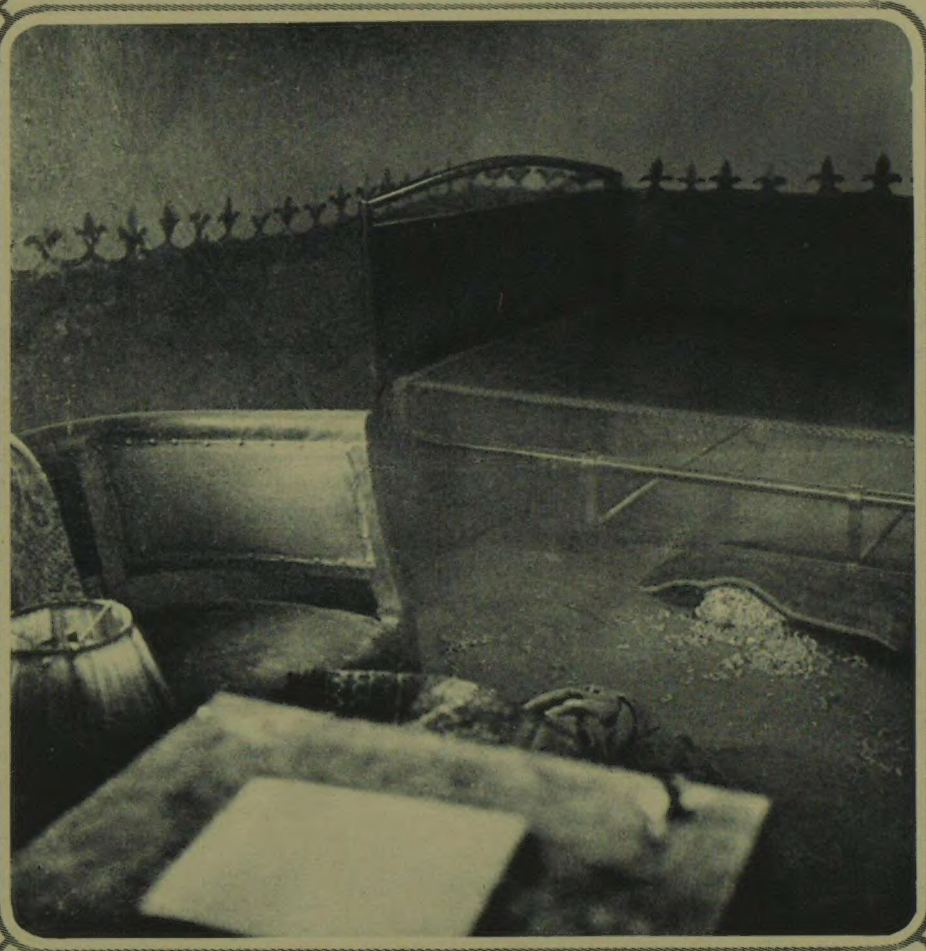
RAS SEYUM'S PALACE AT ADOWA—A SOFA THRONE AND LITTLE FURNITURE.



THE STATE ROOM IN RAS SEYUM'S PALACE AT ADOWA AS IT WAS FOUND BY THE ITALIANS AFTER THEIR CAPTURE OF THE TOWN: UNPRETENTIOUS FURNISHING IN THE CHIEF'S HOME.



THE THRONE ROOM: A MUSLIN CANOPY ABOVE A WIDE RUSH-SEATED SOFA WHICH FORMS THE THRONE—ONE OF THE FEW PIECES OF FURNITURE FOUND IN THE PALACE OF RAS SEYUM.



RAS SEYUM'S STUDY: A ROOM CONTAINING A BEDSTEAD, A CHAIR, A LAMP, AND A WRITING-DESK OF EUROPEAN MAKE—THE MOST COMPLETELY FURNISHED OF THE PALACE APARTMENTS.



THE "LION OF JUDAH" IN THE STATE ROOM OF THE PALACE: A WALL PAINTING IN CHARACTERISTIC NATIVE STYLE WHICH INDICATES RAS SEYUM'S LOYALTY TO THE EMPEROR OF ABYSSINIA.

When General Villasanta, commander of the Italian division which captured Adowa, formally received the homage of the inhabitants on October 9, he and his party made an inspection of Ras Seyum's palace, the former headquarters of the chief who is in command of the northern Abyssinian forces. Our photographs, which were taken on that occasion, show what was found inside. The palace is the most elaborate building in Adowa, and consists of half-a-dozen rambling low, stone white-washed buildings. The rooms were found to be almost bare of furnishings, the proudest equipment consisting of an iron bedstead and a desk of European make. The floor of the throne room was covered with bamboo matting. At the end of the room a wide rush-seated sofa, beneath an overhanging muslin canopy, formed the informal throne. In the reception hall of the palace the ceiling was covered with rudely executed paintings of various African animals, and on the floor was a brightly coloured representation of the Crucifixion. The whole town, including the palace, was swarming with myriads of flies. There was no visible sign of the bombardment which Count Ciano's squadron gave Adowa before the town was captured by the Italians, nor were any details to be obtained of the civilian casualties which had been reported. There was no trace of any hospital roof marked with a red cross, such as the Italians were said to have bombed.

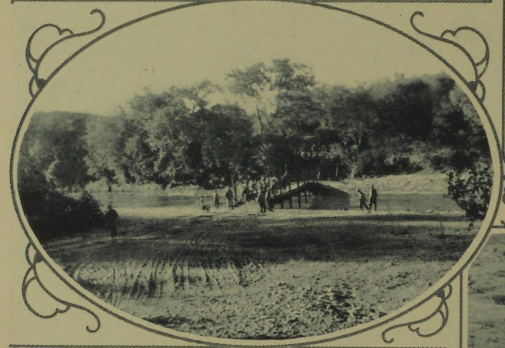
THE "THIRD CITY" OF ABYSSINIA IN ITALIAN HANDS: THE MUD AND THATCH WHITE-WASHED HUTS OF ADOWA.



ABYSSINIAN PEASANTS WATCHING THE PASSAGE OF ITALIAN TROOPS FROM A SUMMIT: SPECTATORS OF THE CAPTURE OF ADOWA, WHICH "AVENGED 1896" AND WAS CELEBRATED IN ITALY WITH WILD REJOICING.



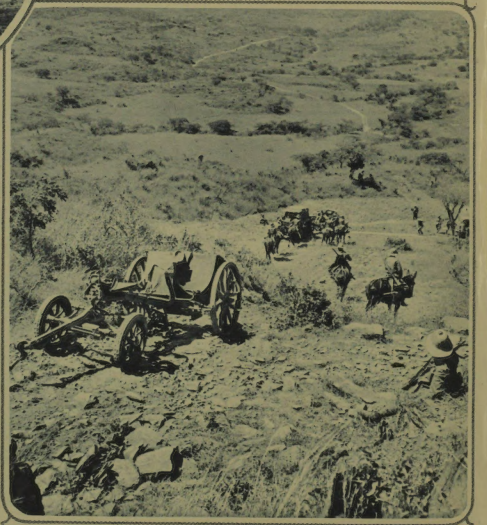
THE CONQUEROR OF ADOWA ON ADOWA PLAIN: GENERAL VILLASANTA, THE COMMANDER OF THE GAVINANA DIVISION, WHOSE NAME IS PERPETUATED ON THE MONUMENT BROUGHT FROM ITALY AND SET UP IN THE TOWN.



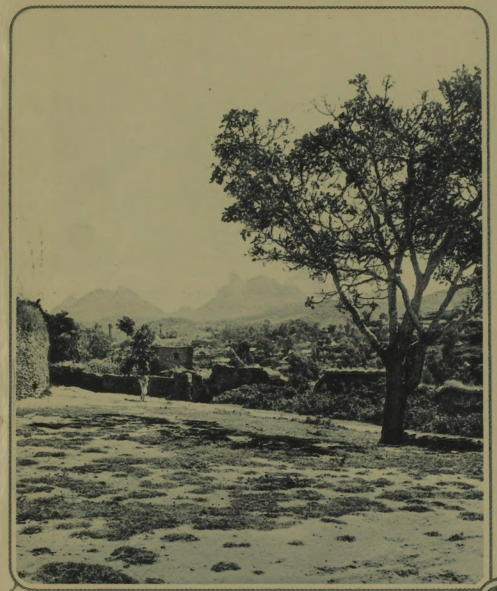
THE FRONTIER BETWEEN ITALIAN ERITREA AND ABYSSINIA: ITALIAN TROOPS CROSSING A PONTOON BRIDGE OVER THE RIVER MAREB, WHOSE DEEP RAVINE FORMS A NATURAL BOUNDARY FOR MANY MILES.



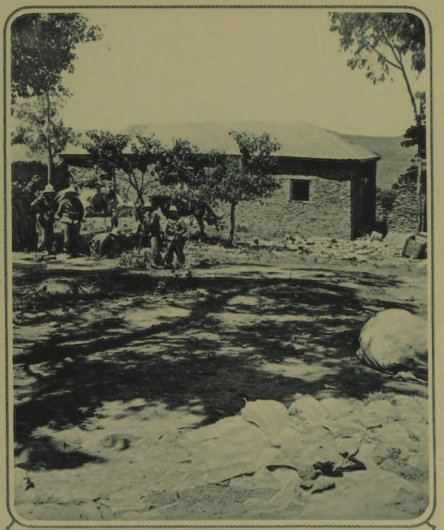
ADOWAN ELDERS DOING HOMAGE TO GENERAL SANTINI AT THE GATEWAY TO RAS SEYUM'S PALACE: THE NATIVES TAKING A KEEN AND APPARENTLY NOT UNFRIENDLY INTEREST IN THE CAPTORS OF THEIR TOWN.



ITALIAN ARTILLERY PAUSE IN THE WORK OF SCALING A DIFFICULT ASCENT; SHOWING THE ROAD, THEN PASSABLE FOR LORRIES ABOUT A THIRD OF THE WAY TO ADOWA, WINDING BACK IN THE DISTANCE TOWARDS ASMARA.



RAS SEYUM'S PALACE—VERY LIKE THE REST OF ADOWA: A GENERAL VIEW FROM THE CATHEDRAL; SHOWING THE RAMBLING "HALLS" OF MUD, WOOD, STONE, AND THATCH, WITH MANY ENCLOSURES OPEN TO THE SKY.



IN THE COURTYARD OF THE PALACE: ITALIAN SOLDIERS DIGGING A GRAVE FOR ONE OF RAS SEYUM'S BODYGUARD WHO DEFENDED HIS CHIEF'S PALACE TO THE LAST AND WAS SHOT DEAD BY THE INVADERS.



WHERE RAS SEYUM USED TO HOLD HIS COURT OF JUSTICE: GENERAL VILLASANTA, IN THE COURTYARD OF THE CHIEFTAIN'S PALACE, ADDRESSING THE BATTALION WHICH WAS BILLETED THERE.



THE ABUNA RECEIVES GENERAL VILLASANTA ON THE STEPS OF ADOWA CATHEDRAL: THE BISHOP BEARING A BRASS CROSS, WHICH THE GENERAL, HIS OFFICERS, AND THE ACCOMPANYING JOURNALISTS HAD TO KISS.

Adowa, reputedly the third city of Abyssinia, consists of a cluster of stone and mud-walled huts built over a few hundred acres of ground. Its most imposing building is the palace of Ras Seyum, the interior of which we illustrate on the previous page. The cathedral is a small white-washed hall made of mud and stone. In ordinary times the native population is between four thousand and five thousand, but only a few hundred remained when the Italian troops arrived, the rest having fled after the bombing by Count Ciano's squadron. Nevertheless, no sign of this bombing was to be seen when, on October 9, General Villasanta, commanding the victorious Gavinana Division, entered the town and formally received the submission of the inhabitants. His entry apparently aroused curiosity rather than hostility. As the General passed on horseback through the narrow streets, the people left their primitive huts and peered out from between the maize stalks growing in their tiny gardens. Some salaamed, some gave the Fascist salute, and a few white cloths fluttered in token of submission. When the party reached the cathedral, they were received there by a bishop bearing a brass cross, which the General and the others had to kiss. Through an interpreter, General Villasanta said that Italy had only good intentions towards the inhabitants, and that no one would be harmed; and this statement was greeted by the crowd in the cathedral doorway with a long shrill wail, the native equivalent of cheering. There followed an inspection of Ras Seyum's palace, over which General Villasanta himself hoisted the Italian flag. Two days later General de Bono motored to Adowa along the road which by strenuous exertions his troops had made, and officially occupied the town in the name of the Italian Government. He made a State entry, accompanied by a military cavalcade. Meanwhile, in Rome, the capture of Adowa was hailed with extraordinary jubilation as wiping out the memory of the 1896 disaster.

ITALY PREPARING FOR A NEW ADVANCE: CONSOLIDATION; CAPTURED TERRITORY; A VICTOR.



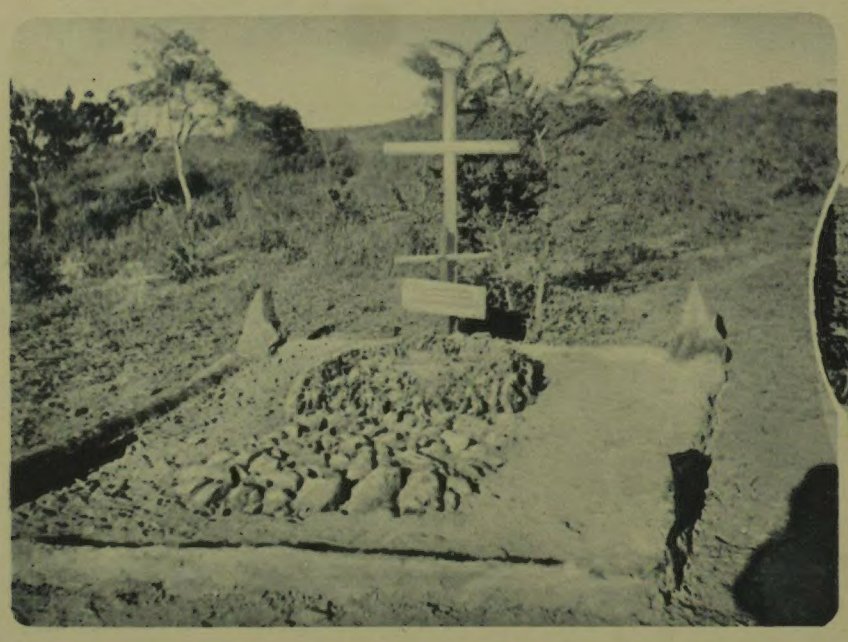
ASSURING COMMUNICATIONS ON THE NORTHERN FRONT: ITALIAN SOLDIERS WORKING WITH PICK AND SHOVEL TO BUILD A NEW ROAD UP TO ADIGRAT, ONE OF THE FIRST TOWNS CAPTURED IN ABYSSINIA.



WATER SHORTAGE AS AN ENEMY OF THE ITALIANS ON THE NORTHERN FRONT: TROOPS AND WORKMEN TESTING A WELL FRESHLY DUG IN THE NEIGHBOURHOOD OF ADI QUALA, ERITREA.



SIGNOR MUSSOLINI LOOKS DOWN FROM HIGH GROUND AT ADIGRAT OVER ITALY'S NEWLY CONQUERED TRACTS OF TERRITORY: A DETACHMENT MARCHING OUT OF ADIGRAT CAMP PAST THE GIGANTIC PORTRAIT OF THE DUCE; WITH A FORT IN THE BACKGROUND FLYING THE ITALIAN FLAG.



THE GRAVE OF THE FIRST ITALIAN OFFICER TO FALL IN THE ABYSSINIAN CAMPAIGN—ON OCTOBER 3, THE DAY IT BEGAN: A WOODEN CROSS TO PERPETUATE THE MEMORY OF LIEUTENANT MORGANTINI.



GENERAL SANTINI IN ADIGRAT: THE CAPTOR OF THE TOWN, WHO, WHEN A LIEUTENANT WITH THE ITALIAN FORCES IN 1896, STRUCK THE FLAG FROM THE FORT THERE AFTER THE BATTLE OF ADOWA.

The lull in the Italians' advance in northern Abyssinia, after their establishment on the line Aksum-Adowa-Adigrat, lasted longer than had been generally expected. Few people had realised what extraordinary difficulties the country of Tigré province puts in the way of a modern army, or had foreseen that the determination of the Italian command to risk no unsupported advance would make necessary a most arduous work of consolidation before the attack could be safely resumed. Apart from the obviously limited capacity of aircraft for transporting supplies, General de Bono's army depends for all its needs on the roads from Asmara. They are described as tortuous, narrow, congested, and dangerous, and the casualties to vehicles and personnel incurred in traversing them are said to be considerable. Major-General Fuller, writing in the "Daily Mail," said that in thirty-one miles out of the eighty on which he travelled a few days ago between Asmara and Adi Kaie, there have been counted no less than 1700 hairpin bends. For mile after mile there is a sharp turn every fifty to seventy yards, and in places the road is nothing but a track of loose boulders resembling the dry bed of a zigzagging torrent. It is not surprising that General de Bono hesitated before lengthening

[Continued opposite.

FORWARD FROM ADIGRAT: THE ITALIANS ADVANCING TOWARDS MAKALE.





(ABOVE) A LONG COLUMN OF ITALIAN INFANTRY, WITH MACHINE-GUN COMPANIES, MOVING SOUTH ACROSS THE PLAIN FROM ADIGRAT: A STRETCH OF EASY COUNTRY, WHICH GRADUALLY GIVES PLACE TO HIGH MOUNTAINS AND DEEP GORGES. (BELOW) TANKS ACCOMPANYING THE ADVANCE OF ITALIAN INFANTRY ACROSS THE PLAIN.

Continued.]

a line of communications such as this. Water shortage in the Tigré is another enemy which the Italians have to face. Although they can to some extent make use of native wells in the occupied districts of Abyssinia, they are said to be carrying with them portable well-boring apparatus on lorries accompanying their advance. Fresh wells can be sunk a few yards away from sources that are polluted, for pollution apparently affects only the upward gush of the waters. However, in spite of all natural obstacles, preparations for a further advance, with Makale as the main objective, were pushed forward, and there was a general impression, premature as it turned out, that October 28, the anniversary of the Fascist march on Rome, would be the day of its launching. Already the Italians had made considerable headway on their left flank, where General Santini commands the first National Army Corps, and had penetrated some distance beyond Adigrat. The photographs on the right-hand page show vividly the manner of their advance in this sector. The plain which the Italian troops and tanks are seen crossing with such ease is not typical of the country south of Adigrat, which is mostly mountainous.

SAMUEL SEES IT THROUGH.

BEING AN APPRECIATION OF

*"SAMUEL PEPYS: THE YEARS OF PERIL": By ARTHUR BRYANT.**

(PUBLISHED BY THE CAMBRIDGE UNIVERSITY PRESS.)

MR. BRYANT'S invaluable work upon Pepys has grown beyond his original plan, but no reader of these volumes will regret the fact. A mass of new material which Mr. Bryant's industry has discovered compels him to postpone to a third volume the last twenty years of Samuel's life and the full story of his great work for the Navy. Meanwhile, with this second volume, we pass to a new phase in the diarist's life, and, in some measure, to a new Pepys. His whole life has changed. Death has taken from him his "poor wretch," his life is more and more devoted to his official labours, and he grows steadily in reputation, substance, and responsibility—except for one harassing period when he stands in imminent danger from relentless enemies. Being now unable, through defects of eyesight, to commit all the intimacies of his private life to paper, he no longer appears before posterity as the self-revealing gossip, but as an influential and indefatigable servant of the State in a time of crisis. The Second Diary which he kept was, as Mr. Bryant observes, as important a political document as the more celebrated cipher diary was a social document.



A BRITISH CAPITAL SHIP OF THE TIME WHEN SAMUEL PEPYS ADMINISTERED THE NAVY: THE "BRITANNIA" OF 1682, A FIRST-RATE OF 1739 TONS, THE LARGEST OF PEPYS'S THIRTY NEW SHIPS OF THE LINE.

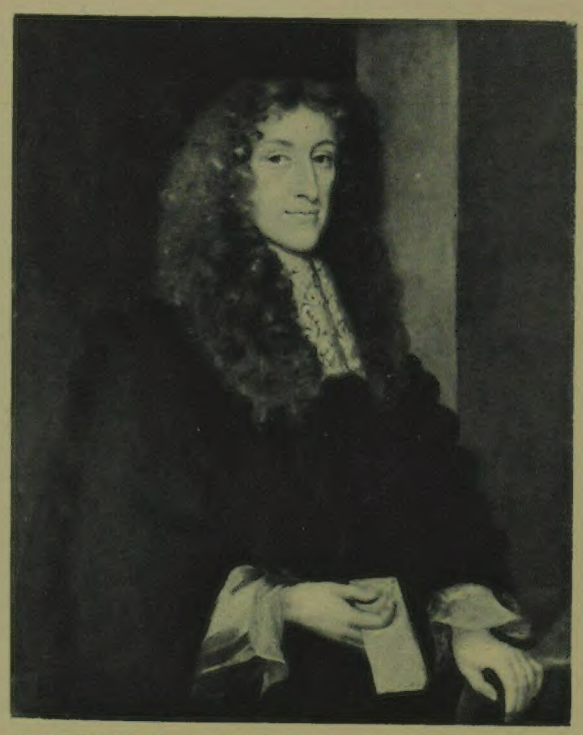
From a Painting by Isaac Sailmaker, in the National Maritime Museum.

As Secretary to the Office of Lord High Admiral of England, Pepys brought the Navy from a state of decay to one of efficiency. At this period, besides constantly defending himself and his department against political opponents, he "somehow managed to screw thirty new ships out of Parliament." The "Britannia," here illustrated, was the largest of them.

Illustrations from "Samuel Pepys: The Years of Peril." By Arthur Bryant. Reproduced by Courtesy of the Publishers, the Cambridge University Press.

The second phase begins in the year 1669, when Pepys was thirty-six, and ends in 1683. These fourteen years were crowded with events of great moment not only to Samuel Pepys, but to every Englishman. The monarchy was in peril from without and within; a third war had to be fought against the Dutch for the mastery of the seas, and Charles, almost unaided, conducted a long and victorious campaign against the stratagems of the Republicans, led by Shaftesbury. The Titus Oates "revelations" threw all England into a state of hysteria, until "everybody suspected everybody and good men and their wives went armed in the streets in expectation of a massacre." It is difficult for us, in times of comparative tolerance, to realise what it must have meant to live in that atmosphere of insane panic. Throughout it all, Pepys, trusted servant both of the King and of the Duke of York, steadily advanced in dignity and responsibility. In 1673 he was appointed Secretary to the Office of Lord High Admiral of England. With good reason did his old and loyal friend, James Houblon, write to him: "I hear you have a task set you."

There was, indeed, no more arduous or unenviable task in the kingdom. The Navy was a great spending department, and, as such, was the *bête noire* of Members of Parliament who grudged a "lewd king" every penny that he demanded and refused to believe that he spent any public money except upon his private pleasures. Until 1679, when Pepys laid down his office as Secretary, he was engaged in an unceasing warfare, first, to defend the naval administration against repeated attacks, and second, to wring money out of Parliament for the necessities of a neglected fleet. No sooner had he returned from a holiday abroad, in 1669, than he had to repel a concerted attack by the Commissioners of Account. He routed it by his mastery of his subject and the integrity of his administration. The opponents of the Navy—which was all the more unpopular because of the Papist Duke of York's connection with it—were not sparing of personalities, and innumerable insinuations were made against Mr. Pepys's own honesty—for it puzzled an uncharitable world how this son of a tailor could have reached such substantial estate as he displayed, not without some little proud self-consciousness. We have the spectacle, therefore, of Samuel, who may perhaps have been a little ridiculous when he lost his temper, repeatedly defending himself and his beloved ships before the House of Commons with high passion and at considerable length. He did more than repulse attacks; he somehow managed to screw thirty new ships out of Parliament, and brought the Navy from a state of shameful decay to one of reasonable efficiency. He set to work with great thoroughness to reform abuses which were rampant throughout the service. It was only the beginning of his work, but it was a magnificent feat of determination and devotion. "By his precept and example Pepys was to transform an inchoate and ill-directed service into the most enduring, exact and potent instrument of force seen on this disorderly planet since the days of Imperial Rome."



THE LEADER OF THE REPUBLICAN FACTION THAT SOUGHT TO BRING PEPYS TO RUIN: ANTHONY ASHLEY COOPER, FIRST EARL OF SHAFTESBURY.

"Anthony Ashley Cooper, first Lord Ashley, was at forty-eight one of the inner Cabal who in popular estimation controlled the policy of the Crown. Soon he was to be Earl of Shaftesbury and Lord Chancellor of England. Yet already, like his ally, Buckingham, he was in alliance with the strongest of the diverse elements that comprised the Opposition—the Nonconformists."

From a Portrait by John Greenhill, in the National Portrait Gallery.

But all these successes were bought at a price. Samuel's very efficiency reacted against him, for people do not like a man who is always explaining himself, especially if he does so convincingly. Pepys was no respecter of persons, nor did he mince words, when he was attacked. He had entered the House of Commons somewhat under a cloud, for his election had been challenged, and it was on that occasion that the public first heard those allegations of Popery against him which were never quite stilled and which were to have such alarming consequences. Samuel, in short, was as much disliked in politics as he was liked in private life; and of him, friend of the King, henchman of the Duke of York, and upstart who had defied and confuted all his critics, the Shaftesbury faction was determined to make an example at the first opportunity.

The opportunity was not long in coming, for in 1679 the King was obliged to yield to Republican pressure, and there was, as modern practice would say, a "change of government." Within a few months, Pepys stood arraigned at the Bar of the House of Commons of selling State papers to the French, and (of course) of Popish practices. The story of this conspiracy, promoted by leading statesmen, reads more extravagantly than the most fantastic fiction, and it requires a great effort to put oneself back into the spirit of an age when such things were not only possible, but were happening every day. Pepys's principal accuser was one Scott, a creature whose life of villainy seems beyond the wildest flights of melodrama. Every attempt was made to seduce Samuel's servants and clerks, by imprisonment, threat, and cajolery, into perjured statements. Pepys passed through the Traitors' Gate and thence to the Marshalsea. Released on bail, he set himself with undaunted spirit to the preparation of his defence. For fourteen months he was under persecution, his fate hanging in the balance, fubbed off by the Courts, his estate nearly ruined by the expenses to which he was put. It all sounds incredible when we reflect that the principal witnesses ultimately confessed that there was not a single word of truth in their allegations, and that, in any case, they were persons of such notorious character that it was a mere impertinence to produce them in Court; but it must be remembered that in political



THE CELEBRATED DIARIST TO WHOM MODERN RESEARCH HAS GIVEN A SECOND TITLE TO FAME AS A GREAT NAVAL ADMINISTRATOR: SAMUEL PEPYS, AT THE AGE OF ABOUT THIRTY-SEVEN.

Samuel Pepys was born in London in 1633, the son of a tailor in Salisbury Court, off Fleet Street. In 1655 he married a girl of fifteen. She died in 1669, and Pepys did not marry again. He died in 1703, and was buried beneath his wife's monument in St. Olave's Church, Hart Street.

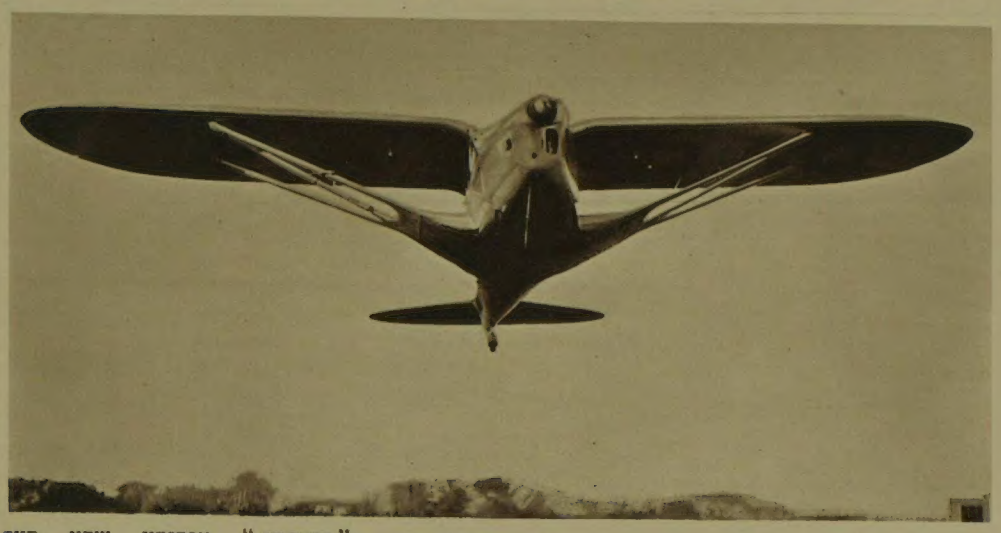
From a Portrait by Lely at Magdalene College, Cambridge.

* "Samuel Pepys: The Years of Peril." By Arthur Bryant, Author of "Samuel Pepys: The Man in the Making." Illustrated. (Cambridge University Press; 12s. 6d.)

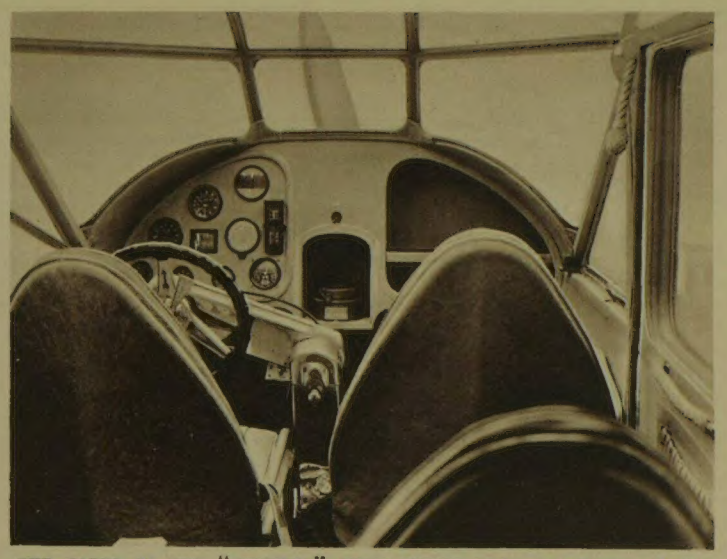
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THE "SILENT" AEROPLANE—A SURPRISE:

A "SOCIABLE" AIRCRAFT IN WHICH ORDINARY TALK IS POSSIBLE.

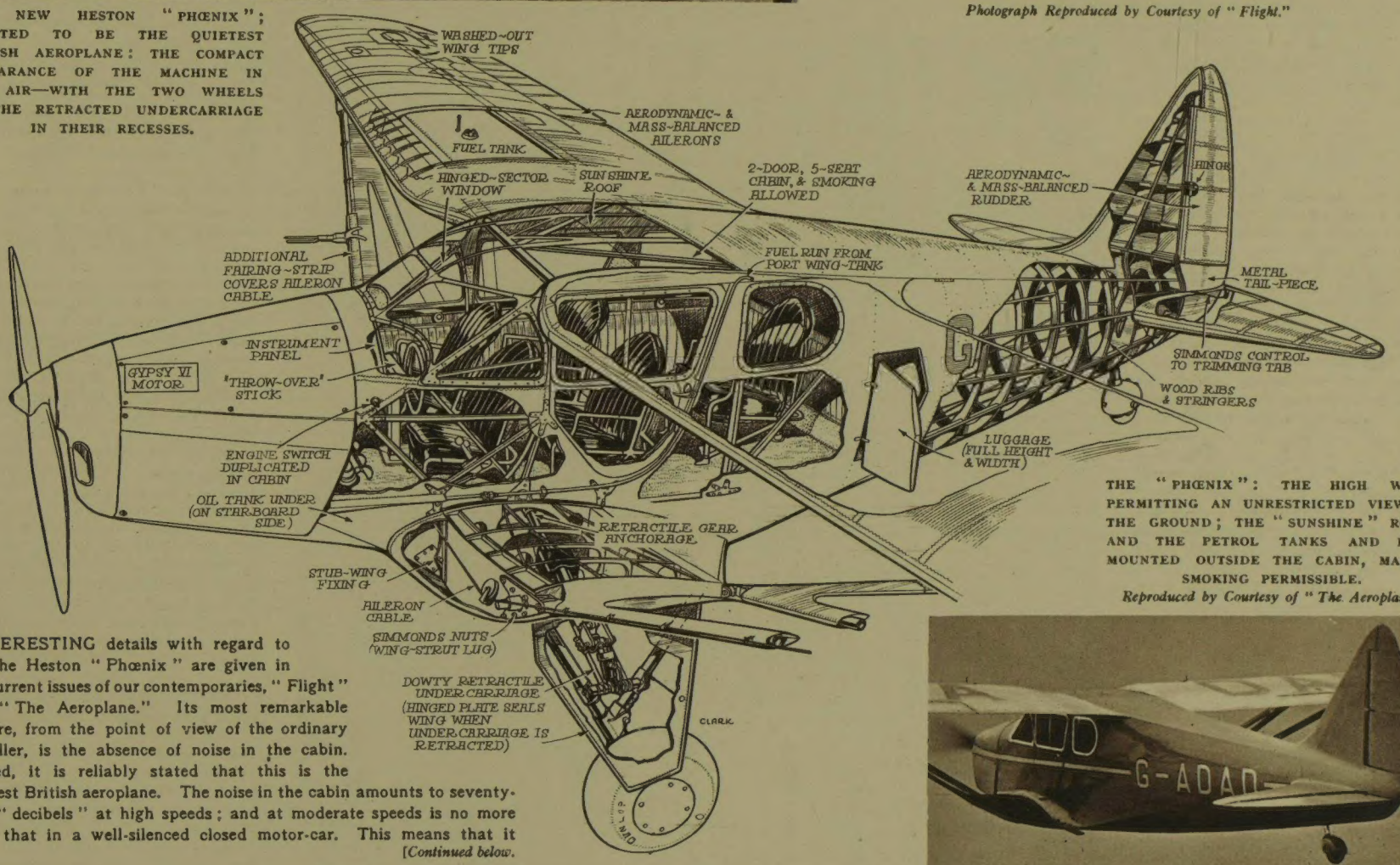


THE NEW HESTON "PHŒNIX"; REPUTED TO BE THE QUIETEST BRITISH AEROPLANE: THE COMPACT APPEARANCE OF THE MACHINE IN THE AIR—WITH THE TWO WHEELS OF THE RETRACTED UNDERCARRIAGE IN THEIR RECESSES.



THE CABIN OF THE "PHŒNIX," FROM WHICH GOOD ALL-ROUND VIEWS ARE OBTAINED: THE PILOTS' SEATS; WITH A "SWING-OVER" CONTROL COLUMN FOR DUAL CONTROL.

Photograph Reproduced by Courtesy of "Flight."

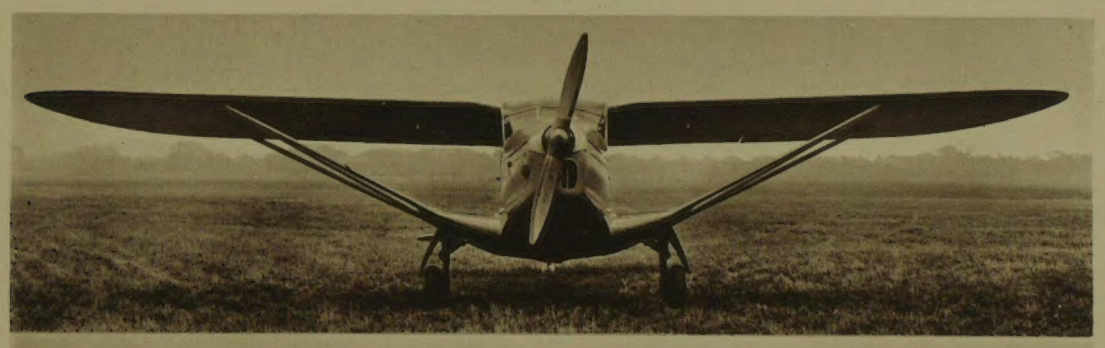


THE "PHŒNIX": THE HIGH WINGS PERMITTING AN UNRESTRICTED VIEW OF THE GROUND; THE "SUNSHINE" ROOF; AND THE PETROL TANKS AND PIPES MOUNTED OUTSIDE THE CABIN, MAKING SMOKING PERMISSIBLE.

Reproduced by Courtesy of "The Aeroplane."

INTERESTING details with regard to the Heston "Phœnix" are given in the current issues of our contemporaries, "Flight" and "The Aeroplane." Its most remarkable feature, from the point of view of the ordinary traveller, is the absence of noise in the cabin. Indeed, it is reliably stated that this is the quietest British aeroplane. The noise in the cabin amounts to seventy-four "decibels" at high speeds; and at moderate speeds is no more than that in a well-silenced closed motor-car. This means that it

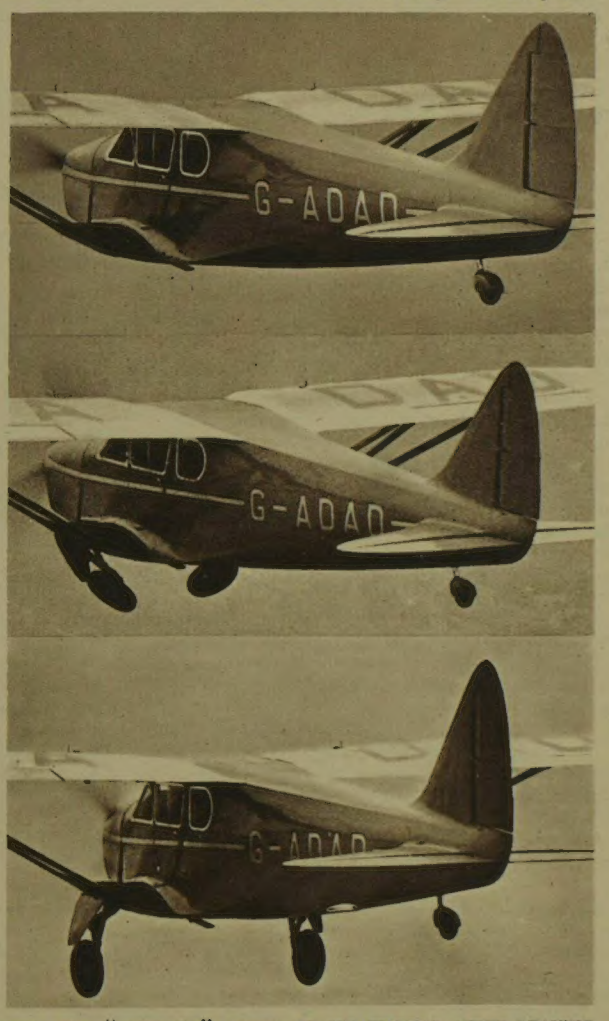
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THE HESTON "PHŒNIX": THE MACHINE ON THE GROUND WITH UNDERCARRIAGE LOWERED, SHOWING THE HINGED PLATES OUTSIDE THE WHEELS WHICH SEAL THE UNDER-SURFACE OF THE STUB-WING, WHEN THE UNDERCARRIAGE IS RETRACTED.

Photograph Reproduced by Courtesy of "The Aeroplane."



HOW THE "PHŒNIX" FOLDS UP ITS WHEELS AFTER LEAVING THE GROUND; THREE PHOTOGRAPHS SHOWING THE UNDERCARRIAGE BEING RETRACTED AS THE MACHINE ASCENDS.

Reproduced by Courtesy of "The Aeroplane."

Continued.]

is nearly always possible to talk in ordinary tones. The absence of noise apparently came as something of a surprise to the makers of the "Phœnix," the Heston Aircraft Company, of Heston Airport. It may be attributed, in part, to the placing of the exhaust pipe beneath the centre of the fuselage; while the distance that the airscrew is in front of the windscreen, the luxurious upholstery of the cabin, and the cleanness of the machine's lines and the rigidity of its structure have all something to do with it. The smooth-running of the Gipsy VI. six-cylinder engine is also contributory. With all this, the "Phœnix" will carry four passengers, pilot, 120 lb. of luggage, and enough fuel for 500 miles, at a cruising speed of 125 m.p.h. Two features which go to make the "Phœnix" most "sociable" are the excellent view obtained of the ground from the cabin, and the fact that passengers are permitted to smoke.

BOOKS OF THE DAY.

IT is a little early, perhaps, to look for a literature of the Italo-Abyssinian quarrel. So far, the pro-League point of view does not seem to have found expression in books, as most of those I have seen rather tend to the Italian standpoint, and deprecate sanctions. The authors, however, may have modified their opinions in the light of subsequent happenings. Personally, I loathe war, and above all, aggressive war, nor does my taste in shirts run to black; but I also have a sneaking prejudice against slavery and slave-raiding. I should hate to be carried off as a slave, even with the prospect of visiting Arabia. If the original aggression had been fixed on the other party, I should have inclined to sympathise with the country that gave us Horace and Virgil, Dante and Leonardo, rather than one whose proudest antique boast is the Queen of Sheba's slightly irregular romance with Solomon. Here I recall Matthew Arnold's admonition that "the Indo-European race, the race which invented the Muses and chivalry, and the Madonna," should not base its ideals of womanhood on "the institutions of a Semitic people, whose wisest king had 700 wives and 300 concubines."

. . . .

As I am not reviewing "Culture and Anarchy," however, I must get down to more recent publications. Many ships have passed through the Suez Canal since the date (July 1935) of the author's preface to "THE FORWARD VIEW." By the Rt. Hon. L. S. Amery, M.P. (Bles; 16s.), published on Oct. 21. Mr. Amery's references to Abyssinia are thus obviously dated, while his prophecy that the League would content itself with "verbal protests" against Italian action in Africa has been somewhat falsified by events; but his recent speech at Birmingham showed that his general attitude remains the same, and that he opposes anything likely to embroil Europe. As to Italy, while admitting that Fascism has its "seamy side," he commends the "corporative" method of representation, while his comments on Il Duce suggest that his bark is worse than his bite, and, apart from "the dangerous gamble of the Abyssinian adventure," he is a force making for European peace and unification.

. . . .

Mr. Amery sees a great future for the League of Nations, but calls for its drastic reform, and in its present state considers it "a flimsy foundation" for the establishment of a "collective system of peace," which has been "the main, almost exclusive, preoccupation of the British Foreign Office" for the last fifteen years. "The collapse of the League over Manchuria," he writes, "the long-drawn-out demise of the still-born Disarmament Conference, and now, above all, the Abyssinian crisis, should at last have convinced British statesmen, and the able Civil Servants whom they control, that the time has gone by for dangerous commitments based on make-believe. . . . What is at fault is not the League as an institution, so much as the Covenant with its sham federal constitution and unenforceable powers of coercion. The time has come for . . . a revision of the Covenant." A League thus reformed, and involving no commitment, "might secure, not only the return of the Great Powers that have left Geneva, but also the adhesion of the United States, and thus become a really universal body."

. . . .

It should be emphasised that the above extracts from Mr. Amery's book represent only one phase of its scope, which aims at covering the whole ground of British problems and requirements, at home and abroad, and sets out a coherent scheme of policy in the light of modern thought and modern science. He lays especial stress on the vital question, so prominent just now, of national and imperial defence at sea, on land, and in the air, and he asserts that "we must be prepared to face total defence estimates of at least £150,000,000." That is a large order, but he finds its justification in the maintenance of our security and in the saving it would effect in expenditure on unemployment. Moreover, "a nation's fighting power is an element which . . . forms the underlying basis of every diplomatic discussion." Other important chapters deal with the Dominions, India, and the Colonies, Anglo-American co-operation, economic policy, finance and taxation, and "the machinery of Government." In this last section one of Mr. Amery's most interesting suggestions is the formation of a "House of Industry" (including agriculture and commerce) to supplement the House of Commons and a reformed House of Lords. The whole of this closely reasoned and illuminating book, I consider, demands the serious attention of statesmen and of all who have at heart our national welfare.

. . . .

Mr. Amery is quoted and mentioned several times in "PLUMER OF MESSINES." By Gen. Sir Charles Harington. With a Foreword by the Archbishop of Canterbury. Maps and Illustrations (Murray; 12s. 6d.). This biography wins the reader's sympathy at once by the spirit of sincerity and affection which pervades it and by the lovable character of its hero. Lord Plumer seems to have combined the humanity and piety of a Roberts with the organising and administrative power of a Kitchener; while as a speaker (says Sir William Robertson) "without any flights of oratory, he made one feel that he had a message, and this he gave with all the arresting simplicity of Lincoln." General Harington tells his story in a straightforward soldierly style, disclaiming "literary qualifications." It is possible, however, to be too "literary," and for the present purpose I think his treatment is thoroughly appropriate. In Plumer's character and campaigns he has had a congenial and inspiring theme, and he writes of his old chief in a manifest vein of hero-worship.

. . . . .

Recent activities in the Mediterranean have given prominence to Malta, of which island Lord Plumer became Governor (for five years) in 1919. His successful work there is here amply revealed, partly in the words of Mr. Amery, then Under-Secretary for the Colonies, who describes his own visit to Malta after Plumer had been there only three or four months. On his arrival Plumer found the island in a parlous state through war restrictions and anti-British agitation, and there had been open riots. "All this," writes Mr. Amery, "was already a fading memory by the time I arrived. From the hour of his landing, Lord Plumer, by his firmness, dignity, and serene self-confidence, had imposed respect for the authority of the King's representative, and for the forces of law, upon a naturally loyal and orderly population. Within a few weeks his unaffected kindliness, his twinkling humour, and, above all, that 'plain good intention' to which Burke assigned so high a place in public affairs, had completely won their hearts."

Lord Plumer left no diary or notes, and, apart from the letters to Lady Plumer, Sir Charles Harington has relied largely on his own memories of service under him at Ypres. He also recalls the great help and encouragement he received from Lord Plumer during those critical days at Chanak after the Greeks had been driven out of Turkey. Summing up, and incidentally mentioning the successive phases of Lord Plumer's career, he writes: "Whether as the young regimental officer or as the young adventurer in Matabeleland or the untiring Column Commander in South Africa, the trainer of troops in peace, the Quarter-Master General of the Army, the Commander of the Second Army holding the Ypres Salient against all comers, the Governor of Malta, or the High Commissioner in Palestine, the same great qualities won him through. By his kindliness, sense of humour, and dead-straightness, he won the trust of all. . . . Unselfishness and 'service for others' stand out in every action of his great career."

. . . .

Another book of peculiar interest now is "A LIFETIME IN EGYPT." 1876 to 1935. With Portrait. By Mabel Caillard (Grant Richards; 10s. 6d.). I have found this well-named volume of personal reminiscences extremely readable and revealing. The author was five years old when she went to Egypt in 1876, her father—an official of the G.P.O. in London — having been appointed Postmaster-General of that country. Her memories of everyday life and of the social side of Egyptian politics for over fifty years, related with much acumen and lively humour, light up the Egyptian scene from an angle never obtained in more formal and official works. In the following passage there is, no doubt, much to be discounted in the light of subsequent events and public utterances, but that it could ever have been written is not without significance. "Since England," we read, "has lifted her hand from the administration of Egyptian affairs, the foreign elements . . . have begun to reassert importance, and Italy is looking to her laurels. Her dream of restoring her ancient empire in the Near East is taking shape, and her aspirations in Egypt are undisguised. She is busy with propaganda. Schools, hospitals, banks, and other fine buildings . . . point to her efforts at peaceful penetration. Italian contractors are again to the fore, Italian steamers have secured the passenger traffic that used to be in the hands of British companies. 'Crocodiles' of uniformed Balilla schoolboys are marched about, and when Italian warships visit Alexandria the town is flooded with spruce Fascist bluejackets and profusely decorated with Italian flags. . . . And now the war-cloud over Abyssinia is casting its lengthening shadows in Egypt's direction."

. . . .

Abyssinia has been accused, and not by Italians alone, of traffic in "black ivory." Those of us, however, who may be tempted to boast that we are not as the Ethiopians are in this matter should read the opening chapter (and the rest as well) of "LINCOLN FREES THE SLAVES." By Stephen Leacock. With Frontispiece Portrait (Peter Davies; 5s.). Mr. Leacock's vibrant little book gives a rapid sketch of the American Civil War and of Abraham Lincoln's personality and domestic life. "Much humbug and hypocrisy," he says, "surrounds the history of the British connexion with slavery. After it was all over, somebody invented a characteristic song about the British flag, sung at a thousand Victorian pianos, which declared—

> 'That fla-ag may float o'er a shot-torn wreck
> But never shall float o'er a slave!'

As a matter of fact, the flag probably floated over more slaves than any other flag or two flags in the world. . . . The Treaty of Utrecht of 1713 . . . (carried) over from the Dutch and the French to the British the right to supply 4800 slaves yearly for thirty years to the Spanish colonies. To that was added an enormous importation into the British colonies themselves. To Jamaica alone, 600,000 negroes were brought during the eighteenth century. Virginia, when the colonial days ended, contained 200,000 slaves. About 20,000 blacks were brought from Africa each year during the eighteenth century—over 2,000,000 in all. There were nearly 200 British ships engaged in the trade. The British alone had forty depots along the African coast." In the retrospect of little more than two centuries, there is a good large beam to be cast out of our own eye before we presume to extract the mote that is in the eye of our Abyssinian brother.

C. E. B.



FLEET STREET REGAINS A FAMOUS FEATURE AFTER A HUNDRED YEARS: THE UNVEILING OF THE ANCIENT CLOCK WHICH HAS BEEN REPLACED ON ST. DUNSTAN-IN-THE-WEST.

The ancient clock of St. Dunstan-in-the-West, which has been returned to Fleet Street through the generosity of Lord Rothermere, was unveiled on October 24 by Mr. Cecil Harmsworth. Before its removal in 1830, the clock, with its striking jacks, was one of the sights of London. It was made by one Thomas Harrys, who was paid £35. The third Marquess of Hertford bought it when the old church was pulled down. He erected it at his house in Regent's Park which was called St. Dunstan's Lodge, and is now the headquarters of St. Dunstan's Hostel for Blinded Soldiers and Sailors.

THE EMPIRE'S DEFENCE NEEDS: THE BRITISH ARMY IN 1914 AND 1935.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM OFFICIAL INFORMATION.

REGULAR ARMY. COMPARISON OF ESTABLISHMENTS, BY ARMS, BETWEEN 1914 & 1935. (EXCLUSIVE OF COLONIAL AND INDIAN TROOPS).

HOUSEHOLD CAVALRY

1914: 72 OFFICERS, 1234 OTHER RANKS, TOTAL-1296

1935: 48 OFFICERS, 838 OTHER RANKS, TOTAL-886



CAVALRY OF THE LINE

1914: 718 OFFICERS, 18,311 OTHER RANKS, TOTAL-19029

1935: 456 OFFICERS, 9,715 OTHER RANKS, TOTAL-10,171



THE TOTAL NUMBERS (ALL RANKS) OF THE REGULAR ARMY.

1914: 248,796

1935: 206,056



FOOT GUARDS

1914: 277 OFFICERS, 7,139 OTHER RANKS, TOTAL 7416

1935: 310 OFFICERS, 7,499 OTHER RANKS, TOTAL-7,809



INFANTRY OF THE LINE

1914: 4593 OFFICERS, 137,432 OTHER RANKS, TOTAL-142,025

1935: 3,969 OFFICERS, 106,554 OTHER RANKS, TOTAL 110,523



ROYAL ENGINEERS & ROYAL CORPS OF SIGNALS

1914 (ROYAL ENGINEERS): 1072 OFFICERS, 9200 OTHER RANKS, TOTAL-10,272

1935 (ROYAL ENGINEERS): 903 OFFICERS, 6662 OTHER RANKS, TOTAL-7565.

ROYAL CORPS OF SIGNALS: 379 OFFICERS, 679 OTHER RANKS, TOTAL-7178 (NOT IN BEING IN 1914)



ROYAL ARTILLERY

1914: 1892 OFFICERS. 46,401 OTHER RANKS. TOTAL-48,293



1935: 1677 OFFICERS, 31,689 OTHER RANKS, TOTAL-33,366



ROYAL TANK CORPS

1914: NOT IN BEING

1935: 308 OFFICERS, 4,132 OTHER RANKS, TOTAL-4440



ROYAL ARMY SERVICE CORPS

1914: 456 OFFICERS. 5,849 OTHER RANKS. TOTAL-6305



1935: 402 OFFICERS. 5657 OTHER RANKS. TOTAL-6059



ROYAL ARMY MEDICAL CORPS & MISCELLANEOUS ESTABLISHMENTS

1914: 3521 OFFICERS, 10,639 OTHER RANKS, TOTAL-14,160

1935: 3652 OFFICERS, 14,407 OTHER RANKS, TOTAL-18059

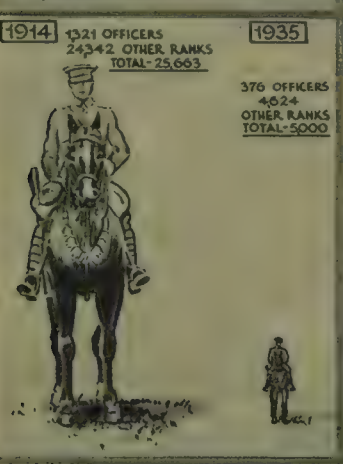


TERRITORIAL ARMY. COMPARISON OF ESTABLISHMENTS, BY ARMS, BETWEEN 1914 & 1935.

YEOMANRY & SCOUTS

1914: 1321 OFFICERS, 24,342 OTHER RANKS, TOTAL-25,663

1935: 376 OFFICERS, 4,624 OTHER RANKS, TOTAL-5000



INFANTRY

1914: 5751 OFFICERS, 196,923 OTHER RANKS, TOTAL-202,674

1935: 4,221 OFFICERS, 98,420 OTHER RANKS, TOTAL-102,641



THE TOTAL NUMBERS (ALL RANKS) OF THE TERRITORIAL ARMY.

1914: 312,890

1935: 175,084



ROYAL CORPS OF SIGNALS

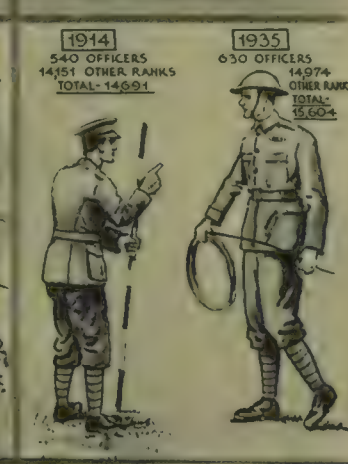
1935: 345 OFFICERS, 5,725 OTHER RANKS, TOTAL-6070



ROYAL ENGINEERS

1914: 540 OFFICERS, 14,151 OTHER RANKS, TOTAL-14,691

1935: 630 OFFICERS, 14,974 OTHER RANKS, TOTAL-15,604



ROYAL ARTILLERY

1914: 1,628 OFFICERS, 43,691 OTHER RANKS, TOTAL-45,319

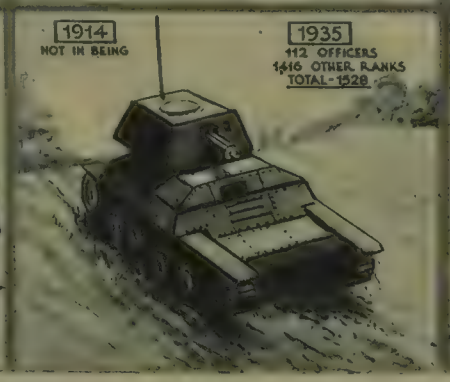
1935: 2,073 OFFICERS, 33,860 OTHER RANKS, TOTAL-35,933



ROYAL TANK CORPS

1914: NOT IN BEING

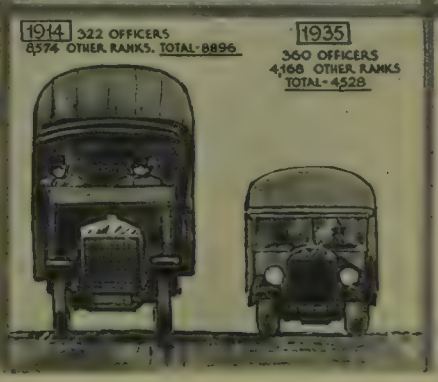
1935: 112 OFFICERS, 1,416 OTHER RANKS, TOTAL-1528



ROYAL ARMY SERVICE CORPS

1914: 322 OFFICERS, 8,574 OTHER RANKS. TOTAL-8896

1935: 360 OFFICERS, 4,168 OTHER RANKS, TOTAL-4528



MISCELLANEOUS ESTABLISHMENTS

CONSISTING OF ROYAL ARMY MEDICAL CORPS, ROYAL ARMY VETERINARY CORPS, ROYAL ARMY ORDNANCE CORPS, ROYAL ARMY CHAPLAINS' DEPT & ENGINEER & RAILWAY STAFF CORPS.

1914: 1696 OFFICERS, 13,951 OTHER RANKS, TOTAL, 15,647

1935: 1185 OFFICERS, 2605 OTHER RANKS, TOTAL 3790



AGAIN "CONTEMPTIBLE" IN POINT OF NUMBERS FOR THE WORK IT MUST DO IN IMPERIAL DEFENCE; THE ARMY TO-DAY COMPARED WITH OUR MUCH LARGER PRE-WAR FORCES IN 1914.

The Government's General Election manifesto stressed the necessity for strengthening British defences. In our last issue we showed pictorially the needs of the Navy and the Air Force in relation to foreign strength. Here we illustrate the Army's requirements by showing its great reduction as compared with 1914. Small as it was then, when its numbers earned the Kaiser's sobriquet of "Contemptible," to-day it is infinitely smaller, and its numbers are indeed "contemptible" for the work of defending the homeland and the far-flung Empire, and in comparison with the strength of the chief European Powers. In the last twenty-one years the composition of the Army has been much changed. In 1914 the Military Wing of the Royal Flying Corps formed part of the British Regular Army, with 165 officers and 1264 other ranks, but these figures have not been included. In 1914 we had no tanks, but to-day the Royal Tank Corps is a very important force, destined soon to increase considerably in strength. Under the head of "Miscellaneous" are included the Royal Army Medical Corps, Royal Army Ordnance Corps, Royal Army Veterinary Corps, Army Educational Corps, Royal Army Chaplains' Department, Military Police, Royal Army Pay Corps, Army Dental Corps, schools and other establishments. Turning to the Territorial Army, the enormous decrease in strength is at once apparent. Apart from the Yeomanry, with its drop from pre-war strength of well over 25,000 to the 1935 strength of 5,000, there has been great diminution in all the main services, running into thousands. Figures recently published show that in the Territorial Army there is a shortage of 1,995 officers and 34,200 other ranks in an authorised establishment of 9,200 officers and 165,000 other ranks. A national recruiting and propaganda campaign will probably be inaugurated to bring the Territorials up to strength.

DOES THE CHALICOTHERE—CONTEMPORARY OF THE OKAPI—STILL SURVIVE?

REMARKABLE DISCOVERIES IN EAST AFRICA: REMAINS OF STRANGE EXTINCT ANIMALS (INCLUDING *CHALICOTHERIUM*), AND PROOF OF THEIR CO-EXISTENCE WITH STONE AGE MAN.

By L. S. B. LEAKEY, M.A., Ph.D., F.S.A., Leader of the East African Archæological Expedition. (See Illustrations Opposite and Reconstruction Drawing on Pages 732 and 733.)

READERS of *The Illustrated London News* are aware of the fact that during the Stone Age many strange and now extinct animals roamed over Europe, and the time has now come when we can tell the story of the still stranger beasts that were contemporary with early man in East Africa. Before 1931 no one would have believed that Hipparion, Chalicotherium, Deinotherium, and the antlered giraffe allied to Sivatherium had ever been contemporary with man, but now the work in East Africa has established this fact beyond a doubt, so that we can still truly say: "*Ex Africa semper aliquid novi.*"

We have just completed our fourth season of investigations into the prehistory of East Africa, and during the present year we have been particularly fortunate in that we have been able to confirm absolutely many things that before we could only conjecture. The most important facts that emerge from our work are that in East Africa many animals, which in other parts of the world died out long before man appeared on the scene, survived well into Stone Age times and were hunted by man.

A glance at the excellent drawing by Miss Alice Woodward (pages 732 and 733) will show at once that in Stone Age times the Serengeti plains of Tanganyika Territory were ten times more of a big-game hunter's paradise than they are even to-day. In addition to almost all of the still living species which are found there, we discovered remains of many strange animals that have long since disappeared. Take, first of all, the curious antlered animal on the extreme right of the drawing. This beast is a short-legged and comparatively short-necked cousin of the giraffes.

During our first two periods of work at Oldoway, in 1931 and 1932, we found a few limb-bones and a small piece of antler which strongly suggested to us that some such animal was represented in the deposits, and this year when we went back to carry on the search we were fortunate enough to find a great deal more material, which makes it now quite certain that an animal closely related to one which scientists call Sivatherium was living and being hunted by Stone Age man in East Africa. There are two remarkable things about this discovery. Sivatherium has always been regarded as an essentially Asiatic animal, and it has never before been found in deposits yielding evidence that man was contemporary with it. The two living members of the giraffe family, the true giraffes and the okapi, have short, bony protuberances (commonly spoken of as horns) on their heads, but this other cousin had, instead, big branching antlers recalling those of an elk.

In Fig. 10 one of the antlers found this season is shown with a foot-rule to give the scale, while in Fig. 9 the fossil skull of a more ordinary type of giraffe is shown. The later skull came from deposits of approximately the same age as the Oldoway fossil beds, but at a distance of about 140 miles away, at a site called Rawi, which, as we shall see presently, has also yielded some very remarkable finds. Thus we know that the antlered giraffids and those of more ordinary type were living simultaneously in Africa. Above the antlered beast in Miss Woodward's drawing is shown a gigantic wild sheep. This is based partly on discoveries made by Professor Reck, who worked at Oldoway before the war, and partly on a discovery made by us this year. In Fig. 6 can be seen the skull and horn-cores of a sheep-like animal found by us this season. The specimen obtained by Professor Reck was not as complete as our new one, and it had a rather smaller horn-span. The distance between the tips of the horns of the skull shown in the photograph is just over six feet; a truly amazing horn-span for a sheep, especially when it is remembered that the horn-core only represents about two-thirds of the length of the horn in the living beast! Judging by the size of the head, this sheep must have been about as big as a horse. As in the case of the antlered giraffid, so fossil sheep, too, is a most unexpected thing to find in Africa, for wild sheep to-day are essentially Asiatic and American animals.



FIG. 1. THE OLD LAKE BEDS WHERE AN EXTINCT HIPPOPOTAMUS WITH PERISCOPIC EYES WAS FOUND: A NATIVE POINTING TO THE END OF A SKULL IN A CLIFF IN THE OLDOWAY GORGE.

In the centre of the picture is a curious animal of the elephant family which scientists call by the name of Deinotherium. When we found the first remains of this animal in association with humanly-made tools in 1931, many scientists refused to credit it, but since then the fact that this animal was contemporary with Stone Age man in East Africa has been established by discoveries from several other sites. Long before man appeared, this strange animal was common in Europe, and many fine specimens have been found in France and Germany, but Deinotherium was supposed to have died out before man was evolved. As the drawing clearly shows, the Deinotherium had short, downward-curving tusks set in its lower jaw, instead of the straight or upward-curving tusks set in the upper jaw, which characterise all true elephants. In other parts of the world the Deinotherium died out before the true elephants appeared, but in East Africa it persisted and was contemporary with the great straight-tusked elephants known to science as *Elephas antiquus*. This animal is seen on the left of the picture.

At Oldoway the fossil relics of the straight-tusked elephant are very abundant, and we have brought home the remains of many individuals. Surprisingly enough, there is no trace at all of any evidence that the ancestors of the present-day African elephants were living in Africa in those days, and the Oldoway elephants are scarcely distinguishable from those that roamed the Thames valley in Stone Age times. In the water in the picture there can be seen the head of a hippopotamus. This curious extinct hippopotamus was first discovered at Oldoway by Professor Reck, but this year we have found two skulls which are much more perfectly preserved than the earlier specimen, and which give a far better idea of the differences between the living and the extinct species.

In Fig. 1, one of my native boys is shown pointing to the end of one of these skulls protruding from the face of a cliff in the Oldoway Gorge. The deposits which form the cliffs at Oldoway are all of them old lake deposits, laid down when this part of the Serengeti plain formed the shore-line of a big lake. In Fig. 7 the skull is shown after it had been dug out and encased in plaster of Paris to protect it during the journey to England; while in Fig. 4 it is shown after the plaster had been removed at the British Museum of Natural History, and the clayey matrix had been cleaned off.

For the sake of comparison and contrast, a photograph of the skull of a modern hippopotamus is shown in Fig. 5. The scale is the same in the two photographs, which bring out very well the extraordinary difference between the ancient and modern forms as regards the eyes and the back of the skull. In the extinct species the long sockets for the eyes are set high up like a periscope, so that the animal would have been able to come to the surface and look round without exposing even as much of its head as the present species has to do. We presume that the fleshy part of the nostrils of this species of hippopotamus was similarly periscoped, so that it could come up to breathe and see with the minimum exposure of its head.

On the extreme left of our artist's drawing is seen a gigantic tortoise. This is based upon a discovery made at Rawi during the season that we have just finished. During excavations at Rawi, which is on the shores of the Kavirondo Gulf of Victoria Nyanza, we found a big limb-bone which was about as large as that of a modern hippopotamus. Imagine, then, our surprise when we found that this great bone was that of a tortoise! Continuing our excavation, we gradually uncovered the whole shell of a giant tortoise about six feet long. This tortoise, when alive, must have been nearly as big as a "Baby" Austin saloon car! In Fig. 2 the fossil tortoise is seen *in situ*, and the men in the picture give a fair idea of its size. The weight of the overlying deposits had, unfortunately, crushed it flat, but when it has been put together again at the Natural History Museum it will be possible to reproduce it almost exactly as it was when alive.

As I have already said, the fauna of Oldoway included many species still living to-day, in addition to the various extinct animals. In Fig. 8 the skull and horns of a fossil kudu, indistinguishable from the living species, is shown; while on the other hand another antelope whose skull and horns we found at Oldoway is new to science.

(*Continued on page 750.*



FIG. 2. "A GIANT TORTOISE NEARLY AS BIG AS A "BABY" AUSTIN CAR! THE FLATTENED FOSSIL REMAINS (ABOUT 6 FT. LONG, THE LIMITS MARKED BY CROSSES) SEEN *IN SITU*, WITH HUMAN FIGURES INDICATING ITS COMPARATIVE SIZE, AT RAWI, SOME 140 MILES FROM OLDOWAY.



FIG. 3. EVIDENCE OF HUMAN OCCUPATION CONTEMPORARY WITH EXTINCT ANIMALS FOUND AT OLDOWAY: ONE OF THE STONE HAND-AXES USED BY MEN OF THE PERIOD (WITH FOOT-RULE, FOLDED IN HALF, TO SHOW SIZE).

A "PERISCOPIC" HIPPO AND ANTLERED GIRAFFE!

SURPRISING REMAINS OF EXTINCT AFRICAN BEASTS.



FIG. 4. THE SKULL OF AN EXTINCT HIPPOPOTAMUS FROM OLDOWAY, WITH LONG EYE-SOCKET SET HIGH LIKE A PERISCOPE: A VIEW AFTER REMOVAL OF THE PLASTER (SEEN IN FIG. 7)—CONTRASTING WITH THE MODERN HIPPOPOTAMUS SKULL SHOWN ON THE SAME SCALE IN FIG. 5.

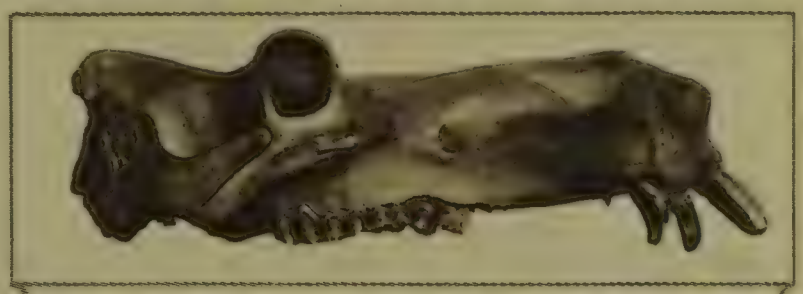


FIG. 5. FOR COMPARISON WITH THE SKULL OF AN EXTINCT SPECIES OF HIPPOPOTAMUS WITH PERISCOPIC EYES, SHOWN IN FIG. 4: THE SKULL OF A MODERN HIPPOPOTAMUS PHOTOGRAPHED ON THE SAME SCALE.



FIG. 6. THE SKULL AND HORN-CORES OF WHAT APPEARS TO BE A GIGANTIC WILD SHEEP, WITH HORN-SPAN OVER 6 FT.: ONE OF THE EXPEDITION'S MOST REMARKABLE DISCOVERIES.



FIG. 7. READY FOR SHIPMENT TO THE NATURAL HISTORY MUSEUM IN LONDON: THE EXTINCT HIPPOPOTAMUS SKULL (SEEN IN FIG. 4) AFTER HAVING BEEN ENCASED IN PLASTER OF PARIS.



FIG. 8. THE SKULL AND HORNS OF A FOSSIL KUDU FOUND AT OLDOWAY: A TYPE INDISTINGUISHABLE FROM THE LIVING SPECIES, THOUGH ANOTHER SPECIMEN NEW TO SCIENCE WAS DISCOVERED.



FIG. 9. A FOSSIL GIRAFFE SKULL (FOUND AT RAWI) APPROXIMATE TO THE LIVING FORM AND IN STRIKING CONTRAST TO THE CO-EXISTENT EXTINCT TYPE WITH ANTLERS (FIG 10)—SHOWING (AT LEFT END) A SHORT HORN AS IN THE MODERN SPECIES.



FIG. 10. ONE OF THE REMARKABLE ELK-LIKE ANTLERS OF THE EXTINCT TYPE OF GIRAFFE FOUND AT OLDOWAY: PART OF A SHORT-NECKED AND SHORT-LEGGED ANIMAL CLOSELY ALLIED TO *SIVATHERIUM*, KNOWN FROM FOSSIL REMAINS IN INDIA. (WITH FOOT-RULE TO SHOW SIZE.)

These photographs illustrate Dr. Leakey's remarkably interesting article on the opposite page, and are numbered according to his references. His work in East Africa, it should be stated, has been carried out under the auspices of the Royal Society and the Percy Sladen Memorial Trustees, besides financial assistance from many other scientific bodies. In his notes on the above illustrations he says: "(Fig. 4) The skull of the extinct hippopotamus from Oldoway, collected this year, is now in the Natural History Museum at South Kensington. The periscopic orbits are here very clearly shown. (Fig. 5) This skull of a modern hippopotamus is given for contrast with that of the extinct animal on the same scale. (Fig. 6) One of the remarkable discoveries was that of the skull and horn-cores of what appears to be a gigantic wild sheep. The horn-span was over 6 ft. (Fig. 7) Here the extinct hippopotamus skull found at Oldoway is seen after it had been preserved in plaster of Paris ready to take to England. (Fig. 8) In this photograph are seen the fossil skull and horns of a kudu from Oldoway, showing that modern species were present at the same time as the extinct forms. (Fig. 9) This is a fossil giraffe skull approaching in type the living form, and in striking contrast to the co-existent antlered giraffe. At the left-hand end of the skull the short horn of the modern giraffe type is seen. (Fig. 10) This illustration shows one of the remarkable antlers of the short-necked, short-legged extinct giraffe from Oldoway. This animal is closely allied to *Sivatherium*, known from fossil material found in India." The reconstruction drawing on pages 732 and 733 indicates in a realistic manner, but with scientific accuracy, the aspect of these various extinct creatures (contemporaries of Palæolithic man) during their life-time.

PHOTOGRAPHS SUPPLIED BY DR. L. S. B. LEAKEY. (SEE HIS ARTICLE OPPOSITE.)

STONE AGE MAN'S ANIMAL CONTEMPORARIES IN EAST AFRICA:

DRAWING MADE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY MISS ALICE WOODWARD, AND BASED ON FOSSIL



INCLUDING A "PERISCOPIC" HIPPOPOTAMUS, ANTLERED GIRAFFE, GIANT TORTOISE, AND A SPECIES

FROM LEFT TO RIGHT ARE SEEN—(IN FOREGROUND) *CHALICOTHERIUM*; *HIPPARION* (A PAIR OF THREE-TOED HORSES); AND THREE HIPPOPOTAMI WITH PERISCOPIC EYES

East Africa is still a big-game hunter's paradise, but in the days of our Stone Age ancestors it was still more so. On page 730, Dr. Leakey, leader of the East African Archæological Expeditions, describes some of the wonderful discoveries made at Oldoway and elsewhere, and our artist has depicted above a scene based on the fossils found by Dr. Leakey and his colleagues. In Stone Age times, when lions and elephants roamed the Thames valley, a large part of the famous Serengeti Plains of Tanganyika Territory was covered by a lake, and the picture represents animals by the shores of that lake, which has long since disappeared. In the water is a type of hippopotamus which differed in many respects from the living species, as the photographs on page 731 (Figs. 4 and 5) clearly show. The curious animal with antlers is an antlered relative of the giraffes, contemporary with the ancestors of the present-day species. The modern African elephant had not appeared, but instead there were several other members of the elephant family, two of which are represented. The one with short, downward-curving tusks set in the lower jaw is known to science as *Deinotherium*, and nowhere except in Africa is it found as a contemporary of Stone Age man. The other elephant shown is the straight-tusked elephant known as *Elephas antiquus*. This species is practically identical with the form that lived in England at the same period. Wild sheep do not occur in Central Africa to-day, but at this period there was a gigantic wild sheep roaming over East Africa, and one specimen collected by Dr. Leakey had a horn-span of well over 6 ft., and must have been as big as a horse (Fig. 6 on page 731). There were giant tortoises, too, some nearly as big as a "Baby" Austin car, while the three-toed horse, *Hipparion*, was very common, although in Europe it died out before man arrived. In the left-hand corner is the weirdest animal of all. It is called a Chalicothere, or *Chalicotherium*, and its discovery in association with stone tools of primitive man was quite unexpected. It was a large herbivorous animal, with peculiar claws instead of hoofs. Dr. Leakey suggests that possibly this species is still living in dense forests of East Africa and may be the much-debated, semi-mythical Nandi bear.

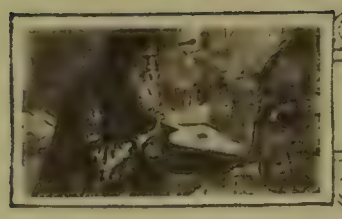
NEWLY-FOUND EXTINCT BEASTS—A RECONSTRUCTION DRAWING.

REMAINS DISCOVERED BY DR. L. S. B. LEAKEY. (SEE HIS ARTICLE ON PAGE 730, WITH FACING ILLUSTRATIONS.)



POSSIBLY STILL SURVIVING—*CHALICOTHERIUM*: EXTINCT EAST AFRICAN ANIMALS AS THEY LIVED.

(IN BACKGROUND) GIANT TORTOISE; *ELEPHAS ANTIQUUS*; *DEINOTHERIUM*; GIGANTIC HORNED SHEEP (AT THE BACK); AND AN ANTLERED RELATIVE OF THE GIRAFFE.



THE WORLD OF SCIENCE.



CONCERNING CATS AND THEIR COLORATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I CAME across some notes of mine the other day on the cat tribe, and discovered therein several features in regard to the teeth and feet which have a very direct bearing on some work I have in hand just now. At the time they were made, however, these particular features did not arrest my attention. But the trend of my thoughts presently carried me on to consider the living animals, and in how far their mode of life would account for these hidden structural aspects. Naturally enough, in thinking of them as living animals, the matter of their coloration quickly asserted itself, for there are very few creatures which are perfectly transparent. But this theme of coloration is a formidable one. For it matters not whether we begin our survey with butterflies, or birds, crabs, caterpillars, or cats, the essential features and causative agencies are the same. The same results, in short, have been arrived at, though by totally different means and with totally different materials.



1. THE AFRICAN CIVET OR CIVET-CAT: A CARNIVORE IN WHICH THERE IS A VERY MARKED RANGE OF DIFFERENCES IN THE PATTERN OF THE COAT.

Formerly, the civet was extensively kept in cages for the sake of a peculiar secretion formed in the pouch of the abdomen, whence it was periodically withdrawn with a spoon to be used in perfumery. King Lear's "Give me an ounce of civet, good apothecary, to sweeten my imagination" will be remembered. The keeping of civets for this purpose has now largely fallen into abeyance.—[*Photographs by D. Seth-Smith.*]

Though the cats I have in mind just now are not members of the family *Felidæ*—that is to say, of the "true cats"—there are one or two aspects associated with our domesticated cats which have a very decided bearing on what is to follow. In the first place, as any visit to the Crystal Palace Cat Show will bear witness, there are many types of cats which have no counterpart in any wild members of the tribe. But it is to be noticed that these differences are solely confined to the outside. In the matter of bone and muscle and nerve, they remain all exactly alike In fact, the external differences are confined to the length and coloration of the fur, save only in the case of the Manx cat, which is almost tailless. But there are breeds of cats with excessively long hair, as there are of dogs, rabbits, and guinea-pigs. How has this curious feature been brought about? Rabbits and dogs, however, show a greater plasticity under domestication; as in their great range in size, for example. More striking still is the transformation of the ears, as in the lop-eared rabbit, wherein they have become enormously enlarged and lengthened—so long, indeed, as to trail on the ground! And there are many breeds of dogs with pendent ears. In dogs, again, the breeder has brought into being races so diverse in regard to the length of the legs as the greyhound and the dachshund! Nothing comparable to these changes is to be found among the cats.

In their coloration there are some to be found of a perfectly uniform hue—smoke-grey, black, white, and tawny, for example. They have no counterpart in wild cats. The parent of the domestic cat is commonly supposed to be the Caffre cat, or "Egyptian cat." There are, however, very good reasons for believing that the ancestry of our cats is to be sought along more than one line of descent. Be this as it may, domestication has, on the one hand, removed all markings whatsoever, and on the other introduced some unknown in any known wild member of the tribe, as, for example, in the "rosette" type of "tabby cat."

Thus, then, there is far less fixity in these external features of the hair and its coloration than in the deeper-seated anatomical and skeletal characters. And this is equally true of wild cats; as witness the lion and the tiger. The very striking differences of coloration in these two we attribute, and with good reason, to adjustments to their environment. For the tiger haunts reed-jungles, where its striped hide harmonises perfectly with the surrounding maze of vertical bars amid which it hides. The lion, on the other hand, haunts thorn-thickets, or occasional patches of reeds, where a uniform tawny hide affords better chances of concealment. But it is to be noticed that young lions, up to the time they are full grown, are spotted, though by this time they have begun to fade out. The smaller cats, however, are generally either spotted or striped. And this is true of the family *Viverridæ*—the civets, genets, and mongooses. I select it because it presents a rather surprising range, not so much in size and shape, as in coloration. As touching the matter of shape, this may be summed up by remarking that these animals are rather lithe and long in the body, and commonly have conspicuously long tails.



2. THE FOSSA: A VERY RARE ANIMAL, A NATIVE OF MADAGASCAR, WHICH REPRESENTS ANOTHER BRANCH IN THE LINE OF DESCENT OF THE CIVET-CATS.

Unfortunately, practically nothing is known of the habits of the fossa in a wild state; for these habits might explain its wiry, lithe body, enormously long tail, and uniformly dull coloration.

Let me begin with the African civet-cat, which, be it noted, shows very marked differences in its markings in different individuals. The specimen in the accompanying photograph is conspicuously spotted. But it will be seen that the spots have a tendency to form longitudinal bands on the hind-quarters and transverse bands on the flanks. There are two well-defined stripes on the neck, and the under-surface of the tail is ringed with black, semi-circular bands. In a second photograph before me, the longitudinal bands of the hind-quarters are much more strongly marked, while the flanks are transversely banded by large square blotches, running transversely and barely separated.

Now, the longitudinally striped pattern seems almost universally to form the primitive or ancestral livery. We find it in young reptiles, young birds, and young mammals very constantly. Often it remains throughout life. The civets and the genets have "rung the changes" in this matter of coloration in a very remarkable way. Hardwick's civet illustrates this in a very unmistakable fashion, as will be seen by comparing its photograph (Fig. 3) with that of the African civet. For here are seven broad black, wedge-shaped transverse bars on a pale background, while the face is longitudinally striped, but crossed immediately behind the muzzle by a narrow black band, answering to the much broader band seen in Fig. 1. The fore-quarters are transversely striped and the tail is ringed. This animal is confined to Madagascar, but a closely related species found in Borneo is uniformly coloured and almost black. Finally, the Malabar civet shows no trace of spots. The sides are transversely, the fore- and hind-quarters longitudinally, striped; while the neck is encircled by rings of black and the tail is ringed.

The genets, which are very closely related to the civets, show a no less wide range of differences in this transformation of lengthwise stripes into spots. Beginning with the rasse, we find five longitudinal stripes, evidently undergoing disintegration into spots. And in the rusty-spotted and Senegal genets, this disintegration has taken place. In the last-named, the spots, by reduction in their number, have become widely separated, but they still run lengthwise, and the muzzle is still crossed by a black bar. The Somali recalls the Senegal genet, but the spots are quadrate. Waterhouse's genet, a West African species, is the most heavily spotted of all; the lighter ground colour forming no more than a delicate network defining the spots, which run lengthwise. But in another West African species, the Pardine genet, the spots are larger and less obviously longitudinal.

It would have been easy to add to the number of species presenting variants on the number and arrangement of these spots. But a sufficient number of instances have been given to illustrate my point: that particular types or patterns of coloration are characteristic of particular types of animals. But nowhere do we find any of these patterns uniform throughout any given group. On the contrary, they are always breaking up to form new combinations, yet in no haphazard way, but after a general underlying sequence—longitudinal giving place to transverse stripes, and their disintegration to form spots.

We find apparent agencies of control in the tiger and the lion, for here the stripes of the one, and the evanescent spots of the other, seem to be directly related to their respective haunts. If we accept this interpretation, then we must assume that the lion was originally spotted, but, as a consequence of a gradual change, these spots lost their value and now appear only as vestiges in the young animal.

Perchance dark spots on a paler ground form as good a protective coloration as do white spots on a dark ground, such as are seen in so many species of deer, by breaking up the solid appearance of the body so that it merges with its surroundings. But, curiously enough, in the mongooses, which are nearly related to the civets and genets, the coloration is of a grizzled grey. There are neither spots nor stripes. There are, however, exceptions even here, for the banded mongoose and the zebra mongoose are marked by narrow, dark transverse bars. Was this the earlier livery of the whole group? Finally, we have that strange creature, the fossa of Madagascar, which is of a uniform brown colour, and has an enormously long tail and sharp, retractile claws. It is said to be a very ferocious animal, and nocturnal. Very little is known of its habits, however, and here may lie the key to its coloration, which at present is inexplicable.



3. HARDWICK'S CIVET: A MALAYAN SPECIES OF THE SAME SUB-FAMILY (*VIVERRIDÆ*) AS THE AFRICAN CIVET (SEEN IN FIG. 1), BUT PRESENTING INTERNAL AND EXTERNAL PECULIARITIES WHICH JUSTIFY ITS PROMOTION TO THE RANK OF A DISTINCT GENUS.

A RESCUE OF CASTAWAYS ON A CORAL ISLAND.



THE LAST OCEAN-GOING SQUARE-RIGGER IN THE BRITISH EMPIRE: THE BARQUE "DIEGO," OF MAURITIUS—WRECKED ON EAGLE ISLAND (INDIAN OCEAN), WHENCE HER SIXTY-EIGHT SURVIVORS WERE RESCUED AFTER NEARLY THREE MONTHS.



THE RESCUE SHIP: THE CARGO LINER "CLAN MACPHEE" ANCHORED OFF EAGLE ISLAND, A SMALL CORAL ISLAND IN THE CHAGOS ARCHIPELAGO, WHILE HER BOATS' CREWS HAD GONE ASHORE TO BRING OFF THE SURVIVORS OF THE "DIEGO."



RESCUERS AT WORK: BOATS FROM THE "CLAN MACPHEE" TAKING OFF THE "DIEGO'S" PEOPLE FROM EAGLE ISLAND. (INSET) TWO LITTLE CASTAWAYS—THE BOY IN A JACKET MADE FROM AN OLD SACK.

When the cargo liner "Clan MacPhee" arrived at Tilbury on October 26, her captain told how, on September 3, he had rescued from Eagle Island, one of the Chagos Archipelago in the Indian Ocean, sixty-eight passengers and crew of the barque "Diego" of Mauritius, wrecked there in a gale on June 20. There is a small native settlement on the island, and one of the natives went out to the wreck in a dug-out and then hauled ashore a lifeboat containing the survivors, among whom were several women and children. All the ship's stores were lost, and the people subsisted on coconuts and rice, with a few pigs and chickens that somehow came ashore from the wreck; when the "Clan MacPhee" arrived they had been reduced to bread made of flour mixed with coconut oil. The island was infested with rats, ants, and mosquitoes. The "Diego" was the last ocean-going square-rigger in the British Empire and one of the oldest sailing-vessels in the Register. She was built in 1868 at Sunderland, as the "Charlotte," and had been in Italian and Swedish ownership under the names of "Tomaso Drago" and "Janes." She was sold to an owner in Mauritius in 1924. She still retained her original figurehead.

AUSTRIA'S MODERNISED ARMY ON PARADE.

In Vienna on October 26 was held the first parade of the new Austrian Army, which is a small but highly efficient force organised on modern and mechanised lines. The regiments of the Vienna garrison took into their keeping old Imperial regimental colours which since 1918 had been kept in museums or in charge of regimental associations. Thus the ceremony signified that the new force has now taken up again the tradition of the former Imperial Army, from which, at the time of the revolution, it had been purposely dissociated. The parade took place on the Heldenplatz, where a field altar had been erected. To right of it sat President Miklas, Archduke Eugene, and the Cabinet Ministers, while on the other side was the Diplomatic Corps, including Herr von Papen, the German Minister, who wore his war-time uniform as a cavalry officer on the German General Staff. The Prince-Archbishop of Graz said Mass and blessed the troops and the colours, which were then presented to various regiments. Then followed a march-past before the President, in which about 7000 men took part.



THE NEW AUSTRIAN ARMY TAKES OVER THE COLOURS OF OLD IMPERIAL REGIMENTS DISUSED SINCE 1918: PART OF THE CEREMONY DURING A RECENT MILITARY PARADE ON THE HELDENPLATZ IN VIENNA.



MECHANISATION IN THE NEW AUSTRIAN ARMY: SMALL TANKS AT THE VIENNA PARADE BEING INSPECTED BY PRESIDENT MIKLAS AND THE CHANCELLOR, DR. SCHUSCHNIGG (SEATED TOGETHER IN AN OPEN CAR ON THE RIGHT).

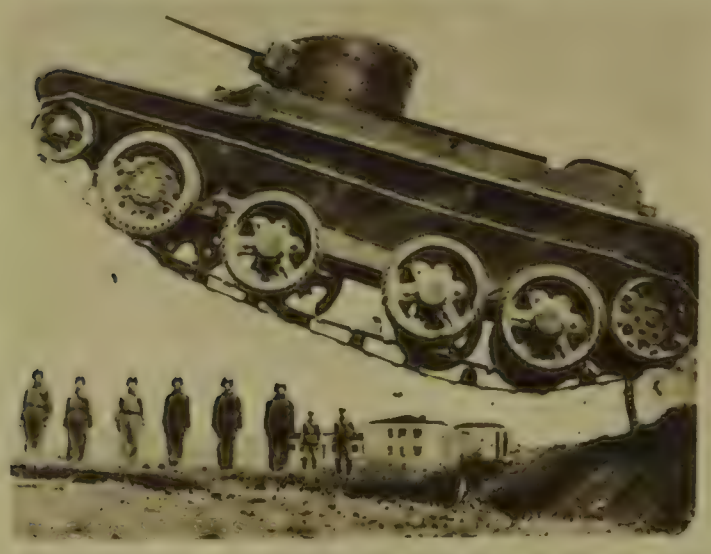


THE GERMAN MINISTER: HERR VON PAPEN (RIGHT) IN WAR-TIME UNIFORM AS A UHLAN OFFICER.



DR. SCHUSCHNIGG PRESENTING REGIMENTAL COLOURS; AND (BEHIND HIM TO RIGHT) PRINCE STARHEMBERG, THE VICE-CHANCELLOR.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE FLYING TANK: AN ARMOUR-PLATED GIANT HIGH IN THE AIR AFTER BEING DRIVEN OVER AN OBSTACLE—IN RUSSIAN ARMY MANŒUVRES.

Spectacular tank exercises were carried out in recent manœuvres near Moscow by mechanised units of the Red Army. Steel giants were sent yards up into the air by being driven at a high speed over obstacles, and tons of earth and rubble were churned up as they crashed down again on to their whirring tractors. Although no reliable estimate is available, it is known that the Russian forces are equipped with great numbers of tanks.



THE SETTLEMENT OF THE UPPER MOHMAND DISAFFECTION: THE *JIRGA* AT WUCHA JAWAR, WHERE THE GOVERNOR ADDRESSED THE MEETING IN PUSHTU.

A final *jirga* to settle the Mohmand trouble was held in a small natural amphitheatre south of Wucha Jawar camp on October 15. The Governor of the North-West Frontier Province, Sir Ralph Griffith, speaking in perfect Pushtu, addressed the gathering, which comprised about 400 headmen from almost all sections of the tribesmen concerned. The atmosphere was peaceful, and the meeting dispersed after agreement had been concluded and the Government's intentions made clear. The tribesmen are seen here before they laid down their rifles for the interview.



THE MAKER OF MODERN MOROCCO GOES ON HIS LAST JOURNEY TO THE LAND HE LOVED: THE ASHES OF MARSHAL LYAUTEY BEING SHIPPED AT MARSEILLES.

With impressive ceremony, including a last tribute from the British Fleet at Gibraltar, the ashes of Marshal Lyautey, who died on July 27, 1934, left Marseilles on October 27 on their voyage to Morocco, to be interred at Rabat in accordance with the Marshal's wish. The cruiser "Dupleix" carried the ashes to Casablanca. This photograph shows a parade of French Colonial troops past the coffin as it stood on the quayside at Marseilles. M. Rollin spoke final words of homage before the "Dupleix" sailed.



NEW FULL-DRESS CEREMONIAL UNIFORMS FOR IRISH FREE STATE ARMY OFFICERS: BLACK, SCARLET, AND SILVER FOR THE CAVALRY.

In appearance and design the new Irish full-dress uniforms follow the general practice adopted in many other countries. Each corps and service will have its own uniform, which, for all except the Air Corps, will be of dark material with brighter facings and gold or silver lace. In this photograph, the officer on the right is Captain J. J. Lewis, who won the King's Cup for jumping at Olympia this year.



ISTANBUL DURING THE TAKING OF THE NEW TURKISH CENSUS, WHEN THE WHOLE POPULATION HAD TO STAY INDOORS: THE DESERTED BRIDGE BETWEEN GALATA AND ISTANBUL; AND STEAMBOATS LYING IDLE WITH THEIR FIRES DRAWN.

When the second census of Turkey to be taken since the establishment of the Republic was held on Sunday, October 20, the whole population, excepting census officials, gendarmes, and police, were kept indoors to facilitate the work. Severe fines or imprisonment was the punishment for non-obedience. All shops, restaurants, and theatres were closed, and so were all churches. All traffic was stopped. A "Daily Telegraph" correspondent describes how in Istanbul many of the citizens spent the time at their windows, waiting for the firing of the gun which would signal that they were free to go out again. A gun was fired at 4.30 by mistake, and people had to be sent back to their homes; the release signal was eventually fired at 5.45. Turkey's population at the last census, in 1927, was 13½ millions. To-day it is expected to amount to 18 millions.



THE PRINCIPAL STREET OF ISTANBUL APPEARING DESERTED: ANOTHER REMARKABLE EFFECT OF THE TURKISH CENSUS REGULATIONS, WHICH, FOR A SHORT TIME, EMPTIED THE GREAT AVENUE OF PERA, USUALLY SWARMING WITH BUSY PEOPLE.

NAVAL OCCASIONS AT HOME AND ABROAD:
FIGHTING SHIPS OF FOUR NAVIES



GERMANY'S NEW SUBMARINES; PART OF THE 1935 NAVAL BUILDING PROGRAMME: "U.9"—ONE OF TWENTY-ONE KINDRED CRAFT—AT ROSTOCK.

It was announced in Berlin on October 15 that U.-boats 1 to 21, all of 250 tons, had been launched and posted to the Baltic station. Recently, the Weddingen flotilla, accompanied by the depot-ship "Saar," visited Rostock, where the greatest interest was aroused. The object of Germany's naval building programme for 1935 is to bring the German fleet up to thirty-five per cent. of the British tonnage, in accordance with the Anglo-German Naval Agreement.



THE GERMAN NAVY SHOWING THE FLAG: THE CRUISER "KARLSRUHE" LEAVING KIEL HARBOUR FOR A WORLD TOUR UNTIL JUNE 1936.

The "Karlsruhe's" usual complement is 562. Her crew for the world tour on which she has started includes a hundred cadets. She was completed in 1929. Her displacement is 6000 tons. Her water-line length is 554 ft. 5½ in. and her over-all length is 570 ft.; her beam is 49 ft. 10½ in. Her speed is 32 knots. Her armament consists of nine 6-in. guns; four 3·4-in. A.A. guns; eighteen machine-guns; and twelve 19·7-in. torpedo tubes, tripled.



THE EIGHTH AND LAST OF THE "LEANDER" CLASS: THE NEW BRITISH CRUISER "APOLLO" LEAVING FOR HER TRIALS.

H.M.S. "Apollo," launched at Devonport Dockyard in October 1934, is a 7000-ton cruiser. She is to replace the "Danæ" on the America and West Indies Station in January. Her complement is (approximately) 550. Her armament is as follows: eight 6-in. guns; four 4-in. A.A. guns; four 3-pounders; seventeen smaller guns; and eight 21-in. torpedo tubes. She carries two aircraft. Her water-line length is 555 ft.; her beam is 56 ft. 8 in.; her draught is 15 ft. 8 in.



NOW ON HER MAIDEN VOYAGE TO AUSTRALIA: H.M.A.S. "SYDNEY" (EX-"PHÆTON"), A CRUISER LAUNCHED IN SEPTEMBER 1934.

H.M. Australian ship "Sydney" (ex-"Phæton") is a cruiser of the "Amphion" type. She was launched in September 1934, when she was named by Mrs. S. M. Bruce, wife of the High Commissioner for Australia in London, and she has now begun her maiden voyage to Australia. Her complement is 550. Her displacement is 7000 tons. Her armament is: eight 6-in. guns; four 4-in. guns; eight 21-in. torpedo tubes. She carries two aircraft.



THE LAUNCH OF THE "MONTCALM" AT THE SEYNE YARDS, TOULON: THE FRENCH NAVY'S LATEST 7600-TON CRUISER, ONE OF SIX SHIPS OF A CLASS BUILT AS PART OF THE 1932 PROGRAMME.

The cruiser "Montcalm," one of six new 7600-ton ships for the French Navy, was launched at the Seyne yards, Toulon, on October 26. M. Piétri, the Minister of Marine, spoke on the occasion and said that when a nation had to defend over 20,000 miles of coastline and an empire spread over the earth, it would sign its own death warrant by giving up a strong navy. He added that at the forthcoming London naval conference he would uphold the rights and interests of his country to the utmost, knowing that by doing so he would best be serving the interests of peace. The "Montcalm's" armament is as follows: nine 6·1-in. guns; eight 3·5-in. A.A. guns; and four 21·7-in. torpedo tubes. She carries two aircraft. Her length is 564·2 ft.; her beam 57·2 ft.; her draught 16·4 ft.

PEOPLE IN THE PUBLIC EYE:
PERSONALITIES AND EVENTS OF THE WEEK.



CELEBRATING THE SILVER JUBILEE OF THE RAJAH RANAH OF JUBBAL'S RULE: THE RAJAH MAKING HIS ADDRESS; WITH MR. W. G. KENNEDY, I.C.S., SUPERINTENDENT OF THE SIMLA HILL STATES, SEATED BESIDE HIM.



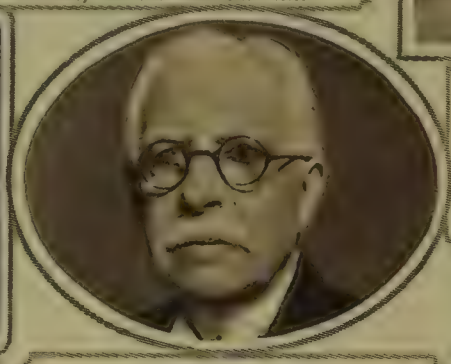
A REMARKABLE TRIBUTE TO THE BENEVOLENT RULER OF JUBBAL FROM HIS SUBJECTS: A HEAP OF COINS, REPRESENTING 50,000 RUPEES, PRESENTED TO THE RAJAH RANAH (SEEN THIRD FROM RIGHT).

Jubbal, one of the hill States in the Punjab, some forty miles north of Simla, in the heart of the Himalayas, recently celebrated the Silver Jubilee of its ruler, Prince Bhagat Chandra Bahadur, C.S.I., with great rejoicing. Many other Indian Princes attended the ceremony. Among other generous acts to mark the occasion, the Prince granted the remission of a year's land revenue. His subjects presented a sum of 50,000 rupees to the Prince for the founding of a memorial to celebrate the Jubilee.



LORD WRENBURY.

Long known as Lord Justice Buckley. Died October 27; aged ninety. Author of "Buckley on Companies." Became a Chancery Judge, 1900; and a Lord Justice of Appeal, 1906. Retired 1915; and was raised to the Peerage.



LORD MORRIS.

An Imperial statesman with a record of long and distinguished service in Newfoundland. Died October 24; aged seventy-six. He began his career at the Bar, and was elected M.P. (Liberal) for St. John's in 1885.



THE "ATLANTIC BLUE RIBAND" WON BY THE LINER "NORMANDIE": THE TROPHY ON BOARD THE SHIP WITH THE DONOR, MR. C. K. HALES (CENTRE).

The "Atlantic Blue Riband" trophy signifying speed ascendancy was resigned recently by the Italian liner "Rex" in favour of the "Normandie." The ceremony took place in New York Harbour, the trophy being handed over by Mr. Hales. With him here are seen the Duke of Sutherland (right) and Mr. C. G. Rhodes, of the French Line.

MR. STUART BEVAN, K.C., M.P.

The distinguished advocate. Died October 25; aged sixty-three. Took "silk," 1919. Recorder of Bristol, 1932, in succession to Mr. Justice du Parcq. Had represented Holborn as Conservative since 1928; though he recently announced his retirement from politics.

SIR JOHN PYBUS, BT.

Formerly Minister of Transport. Died October 23; aged fifty-five. Formerly managing director, the English Electric Company; and a director of other important firms. M.P. (Liberal) Harwich division of Essex, 1929; following Sir John Simon in 1931.



LORD ASHFIELD AT THE WHEEL OF ONE OF LONDON'S NEW TROLLEY BUSES.

Three new trackless electric bus services were inaugurated in London on October 26, and members of the London Passenger Transport Board who took an inaugural trip in one of the buses were stated to have been impressed by their silence. The party included Lord Ashfield, Sir Edward Holland, and Sir Henry Maybury.



THE CROWN PRINCE OF JAPAN, WHO APPEARED IN PUBLIC RECENTLY AT TOKIO.

The little Crown Prince of Japan recently had the experience of a railway journey. Our photograph shows ladies-in-waiting escorting him to the train at Tokio, on his way to the Hayama Imperial Villa. The Crown Prince, whose title is Prince Akihito of Tsugunomiya, was born in December 1933.



MR. ERNEST PROCTER, A.R.A.

The well-known artist. Died October 21. He first attracted attention when he and his wife, Mrs. Dod Procter, A.R.A., exhibited paintings carried out by them during a visit to Burma. He held several joint exhibitions of work with his wife in London.



LT.-COL. E. T. CRUTCHLEY.

Appointed Public Relations Officer to the G.P.O. in succession to Sir Stephen Tallents. Took up his appointment on November 1. British Government representative for Migration, Australia, 1928. Temporarily Representative of Great Britain in Australia, 1931.



KING GEORGE OF GREECE.

FROM THE PORTRAIT BY P. A. DE LÁSZLÓ, M.V.O.

King George II. of Greece, who is a son of the late King Constantine and a nephew of Prince Nicholas (father of the Duchess of Kent), was born at the Castle of Tatoi in 1890. He succeeded to the throne on his father's abdication in 1922, but was forced to leave Greece in December 1923 by the revolutionary movement that led to the establishment of a Republic on March 25, 1924. During his twelve years of exile he has lived abroad, quietly and without ostentation, adhering steadfastly to his principle of not interfering in politics. He has, however, always expressed his readiness to return to the service of Greece if and when the people desired it. Early this year he visited India. Some weeks ago it was decided that a Plebiscite should be held in Greece on November 3 on the question of a restoration of the Monarchy. Meanwhile, on October 10, a Royalist *coup* was effected in Athens; a new Government was formed, which declared martial law, the National Assembly voted for a Restoration, and General Kondylis was appointed Regent. It was announced that the King and the Royal Family had regained their Greek nationality, of which the Republic had deprived them. The King decided to remain in London until the result of the Plebiscite became known. We may add that the above portrait, by the distinguished artist Mr. P. A. de László, was painted as recently as last July.



NATURE VESTS A SOUTH AFRICAN CITY IN SCARLET ROBES: FLAMBOYANT-TIME ON THE BEREA, IN DURBAN.

Durban, on the Natal coast, is famed for its beauty. It rises from the shores of the Indian Ocean on a steady slope whose lower levels form the city proper; while the upper levels, which are known as the Berea, are the residential areas overlooking the blue waters of the ocean. In every respect the city is kaleidoscopic. It is one of the principal sea-ports of South Africa, and people of many races throng its streets. Further, not to be outdone by man, Nature and the wonderful climate have made Durban one of the most luxuriant and vivid gardens of the Southern Hemisphere. Parks and gardens, including delightful Botanical Gardens on the Berea, have been laid out with an artistic care which enhances the charm of the urban areas; and the suburbs are notable for their delightful homes, and for shady streets overhung by Flamboyant and Jacaranda trees, while the flaming Poinsettia in the gardens intensifies this world of vivid colourings. In addition to its natural beauty, Durban boasts a wealth of amenities and attractions, including splendid sea-bathing in the temperate waters of the Indian Ocean, up-to-date sporting and social clubs, perfect golf-courses, race-courses, tennis and bowls clubs. At the same time, it is surrounded by country which is a joy to the motorist; notably the Valley of a Thousand Hills and the north and south coasts of Natal. Returning visitors describe it as a perfect winter playground; and any of our readers who wish to obtain reliable information about it should communicate with the Director, Publicity and Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2.



WHERE GARIBALDI LANDED TO FIGHT FOR THE UNIFICATION OF ITALY: PALERMO—THE HARBOUR AND MONTE PELLEGRINO.

It was at Palermo that Garibaldi landed in Sicily, in May 1860, and began his famous campaign for the unification of Italy. Monte Pellegrino, the classical Erecte, was a stronghold held by Hamilcar Barca against Rome for three years (247-244 B.C.) in the first Punic War. Monte Pellegrino ("Pilgrims' Mount") owes its name to the hermit St. Rosalie (niece of Roger the Norman, a thirteenth-century King of Sicily), whose cave there became a place of pilgrimage.



HISTORIC BUILDINGS IN RHODES, THE ÆGEAN ISLAND HELD BY ITALY SINCE 1912: THE HOSPITAL (LEFT) AND THE KAN-DURI MOSQUE.

From 1308 to 1520 A.D., Rhodes was the stronghold of the Knights Hospitallers, or Knights of St. John of Jerusalem. Their College in the city was chivalrously respected by the Turkish conquerors, and the present Italian authorities have carefully repaired the buildings. Here, on the left, is seen the outer wall of the Knights' great Hospital. On the right is the Kan-duri ("Blood Stopped") Mosque, so named because Sultan Suleiman there stopped the sack of the city by his Janissaries.

PICTURESQUE ITALIAN ISLAND CITIES: PALERMO, AND FAMOUS BUILDINGS IN RHODES.

PHOTOGRAPHS BY THE FINLAY COLOUR PROCESS

THE PASSING OF ULSTER'S GREAT PATRIOT:
THE FUNERAL OF LORD CARSON IN BELFAST.



WITH THE FLAG-DRAPED COFFIN, GUARDED BY BLUEJACKETS WITH REVERSED ARMS, ON THE QUARTER-DECK: THE DESTROYER, H.M.S. "BROKE," ARRIVING IN BELFAST HARBOUR.



LORD CARSON'S LAST LANDING AT BELFAST: THE FLOWER-DECKED COFFIN BEING CARRIED BY BLUEJACKETS DOWN THE GANGWAY FROM THE SHIP ON TO DONEGALL QUAY.



LORD CARSON'S FUNERAL PROCESSION WATCHED BY REVERENT CROWDS IN BELFAST: THE GUN-CARRIAGE BEARING THE COFFIN AND DRAWN BY BLUEJACKETS, WITH THE PALL-BEARERS ON EITHER SIDE, HEADED RESPECTIVELY BY THE PREMIER, LORD CRAIGAVON (TO THE LEFT OF THE GUN-CARRIAGE AS SEEN IN THE PHOTOGRAPH), AND THE LORD MAYOR OF BELFAST (TO RIGHT)—THE CHIEF MOURNERS, LADY CARSON AND LORD CARSON'S TWO SONS, FOLLOWING IMMEDIATELY BEHIND.



WHERE EARTH FROM ULSTER'S SIX COUNTIES WAS PLACED IN LORD CARSON'S TOMB AT HIS BURIAL: BELFAST CATHEDRAL—THE COFFIN BEING BORNE WITHIN BY SERGEANTS OF THE ROYAL ULSTER CONSTABULARY.



SHOWING (LEFT) LORD CARSON'S COFFIN, DRAPED WITH THE UNION JACK: THE FUNERAL SERVICE IN ST. ANNE'S CATHEDRAL AT BELFAST, CONDUCTED BY THE PRIMATE OF ALL IRELAND AND OTHER LEADING CLERGY.

At Lord Carson's funeral in Belfast, on October 26, all creeds and classes joined to honour a great Irishman. The coffin was brought to Belfast in a destroyer, H.M.S. "Broke." Lord Carson's elder surviving son, Commander W. S. Carson, R.N., was on board, while Lady Carson and her son, Mr. Edward Carson, were on the quayside, surrounded by members of the North of Ireland Government. The coffin was carried ashore and borne in procession on a gun-carriage through the city to St. Anne's Cathedral. Throughout the mile-and-a-quarter route the streets were thickly lined with reverent crowds. On arriving at the Cathedral, the coffin was carried within and placed on a moss-covered bier at the entrance to the chancel. Near it sat the Duke of Abercorn, Governor of Northern Ireland, representing the King. The service was broadcast by loud-speakers at several points along the processional route. In a memorial address, the Primate of All Ireland, Dr. D'Arcy, spoke of Lord Carson as "a patriot and a statesman" with "a deep sense of religion." The coffin was laid in a grave lined with moss from County Down, and in the grave was deposited earth from each of the six Ulster Counties and from the ground of Derry Cathedral. Wreaths were laid on the tomb by Lady Carson, the Premier, the Governor, and many others. Last Post and Reveille were sounded by buglers from the steps of the Cathedral.

WILD WARRIORS IN ADDIS ABABA:
THE EMPEROR OF ABYSSINIA REVIEWS HIS TROOPS.



THE EMPEROR OF ABYSSINIA, SILENT, IMPASSIVE, AND DIGNIFIED AS EVER, WATCHING A MARCH-PAST OF SOME 80,000 WARRIORS FIERCELY PROTESTING THEIR LOYALTY BEFORE LEAVING FOR THE FRONT.



HAILÉ SILASSIE'S RIGHT-HAND MAN: THE ABYSSINIAN WAR MINISTER, RAS MULUGETA (SEATED)—A TOWERING, GRIZZLED FIGURE WHO EXPRESSED HIS FEALTY TO THE EMPEROR AS HE PASSED BEFORE HIM AT THE HEAD OF HIS TROOPS.



AN EXTRAORDINARY DEMONSTRATION OF PATRIOTIC ALLEGIANCE: FRANTIC TRIBESMEN BRANDISHING THEIR WEAPONS AND RUSHING PAST THE EMPEROR'S TENT WITH LOUD CRIES, WHILST IMPERIAL GUARDS AND POLICE BUSTLE THEM PAST.



SAVAGE WARRIORS IN UNCONTROLLED FRENZY RUSHING TOWARDS THE EMPEROR TO HURL THEIR WEAPONS AT HIS FEET, BEG FOR AMMUNITION, AND PROTEST THEIR LOYALTY; WHILE GUARDS PROTECT THE EMPEROR FROM THEIR FERVOUR.



A WARRIOR PROSTRATING HIMSELF BEFORE THE EMPEROR: THE LOYALTY OF THE TRIBESMEN TO THE THRONE, AS EXHIBITED IN THE GREAT MILITARY REVIEW HELD IN A FIELD BESIDE THE PALACE AT ADDIS ABABA.

On October 17 the Emperor of Abyssinia held a gigantic review in the military field beside the palace at Addis Ababa. The Emperor, dressed in field uniform, sat enthroned in a great tent. Around him was his staff, including the impressive figure of Ras Mulugeta, the War Minister, who also led his men past the Emperor. In all, some eighty thousand men marched past, and the review lasted four hours. The troops taking part ranged from the Imperial Guard, armed with modern rifles and bayonets and followed by machine-guns of the Vickers pattern carried on mules, to fierce fighting men from the provinces, armed with nothing better than sticks and rifle belts. At times it was difficult to keep in bounds the tribesmen's demonstrations of patriotic fervour. Some rushed shouting and gesticulating before the Emperor, brandishing their weapons, pleading for ammunition, and loudly swearing allegiance. After the parade most of the troops marched out on the Dessie road to a camping place, before leaving in batches for the northern front. Ras Mulugeta's men were said to be bound for Makale.



A THOUSAND INFANTRYMEN DROPPED FROM THE SKIES: RUSSIAN TROOPS PARACHUTING TO THE BATTLEFIELD FROM AEROPLANES AND GOING INTO ACTION INSTANTLY DURING RED ARMY MANŒUVRES NEAR KIEV.

This remarkable photograph shows a cloud of parachutes bringing to earth from aeroplanes more than 1000 Russian infantrymen during Red Army manœuvres near Kiev. On landing, in rear of the "enemy," the men at once began a disconcerting attack. It has been stated that the Soviet Army can now drop 2500 men on to a given area simultaneously by parachute, from aeroplanes or gliders, seven of which can be towed by each machine. The gliders are released on wireless orders from the ground, and proceed silently on their course until they are over the selected mark, whereupon, at another signal, the air-borne army descends.

ART MATTERS OF THE MOMENT: HISTORIC AND CONTEMPORARY EXAMPLES.



A REMARKABLE DISCOVERY ON THE SITE OF THE GREAT PALACE OF THE BYZANTINE EMPERORS AT ISTANBUL (CONSTANTINOPLE): PARTS OF A LARGE MOSAIC REVEALED—(CENTRE) A GENERAL VIEW OF THE SECTION ALREADY CLEARED; (LEFT) DETAIL OF THE STAG (TOP RIGHT CORNER OF THE GENERAL VIEW) IN THE COILS OF A SERPENT; (RIGHT) DETAIL OF THE MONKEY ON THE END OF A ROPE SUSPENDED FROM A TREE (MIDDLE OF GENERAL VIEW).

Interesting results of archæological excavations begun this summer on the site of the Great Palace of the Byzantine Emperors at Constantinople (now Istanbul) were described recently in "The Times" by Professor J. H. Baxter. The first discovery was the above mosaic. "Digging out cement," he writes, "we disclosed the representation of a tree . . . and a figure, which finally turned out to be a large monkey, holding a rope dependent from the tree." Regarding the part here shown we read: "A small tree divides (two children) from a griffin holding a lizard in its mouth; then the monkey, with a bird-cage on its back, and a child driving turkeys or guinea fowl." Above are "two panthers devouring a gazelle, a mother nursing her child, a dog, and a stag in the coils of a serpent."



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT: A FOURTEENTH-CENTURY CHASUBLE (BACK VIEW).



THE FRONT VIEW OF THE FOURTEENTH-CENTURY CHASUBLE; WITH AN ORPHREY EMBROIDERED WITH SACRED SUBJECTS.

English embroidery was famous all over Europe in the Middle Ages as "Opus Anglicanum." On this early fourteenth-century chasuble the orphreys alone are of Opus Anglicanum. On the front orphrey are the Annunciation, Nativity, Adoration of the Magi, Circumcision, Assumption of the Virgin, and the Crucifixion. The back orphrey has a Tree of Jesse, including David, Solomon, the Virgin, and Christ in Glory.



MADE OF GOLD, NOT SILVER-GILT: A COMMONWEALTH CUP AND COVER, THE EARLIEST-KNOWN PIECE OF ENGLISH SECULAR GOLD PLATE.

This cup and cover, which is to be sold at Christie's on November 27, is 7 inches high. It was fashioned in London circa 1650, and the maker's mark is a hound sejant. Its weight is 26 oz. 4 dwt. It would appear to be the earliest-known example of English secular gold plate. It is real gold, not silver-gilt, as is so much so-called gold plate.



AN ACCURATE MODEL OF A MEDIÆVAL SHIP EXHIBITED AT THE SCIENCE MUSEUM: A VESSEL WITH AUTHENTIC ARMORIAL SAIL AND BANNERS.

This model is based on the representations of the Earl's ship in the British Museum MS., "The . . . Life and Death of Thomas Beauchamp, Earl of Warwick." From these a plan of the ship was worked out, and the model was made by Mrs. Oswald Napier. The College of Arms was able to furnish contemporary notes, closely corresponding with the manuscript, on the size, colouring, and design of the banners and pennons displayed by this vessel.



A DECORATIVE PANEL PAINTED FOR THE "QUEEN MARY": MR. BERTRAM NICHOLLS WITH HIS CANVAS DEPICTING A SUSSEX LANDSCAPE.

A correspondent notes with regard to the above illustration: "Mr. Bertram Nicholls, the well-known artist, is seen here with the big canvas depicting a Sussex landscape, which he has nearly completed for the new Cunard White-Star liner 'Queen Mary.' The painting has been carried out in his Sussex studio at Steyning." Mr. Nicholls has had two of his pictures purchased by the Nation, and others of his works have found official buyers.

OLD MASTERS AS FINE DRAUGHTSMEN: DRAWINGS TO BE AUCTIONED.

REPRODUCTIONS BY COURTESY OF THE OWNER AND OF MESSRS. SOTHEBY AND CO

THESE drawings will figure in the Adrien Fauchier-Magnan sale at Sotheby's on December 4. Canaletto's "Old Walton Bridge" is in pen and ink with wash and measures 27 inches by 10. On the extreme left is Mr. Dicker's house. Through the centre arch of the bridge is seen Lord Lincoln's park. His view of the Thames, also in pen and ink with wash, measures 28 inches by 9¼. St. Paul's and old London Bridge can be seen. [*Continued opposite.*



OLD WALTON BRIDGE FROM A POINT ON THE MIDDLESEX SHORE: BY ANTONIO CANALETTO.

Continued.]
Watteau's studies of soldiers are in red chalk. The sheet measures 9 inches by 6¾. The male hands by the same artist are probably those of La Tourillière, the actor. The sheet measures 10 inches by 7. Fragonard's "Le Songe du Mendiant" is a brush drawing in Indian ink, and is signed Frago. It measures 20 inches by 13½. The same artist's "Le Taureau" is a brush drawing in sepia. It measures 10½ inches by 5½.



THE THAMES FROM SOMERSET HOUSE: BY ANTONIO CANALETTO (1697-1768).



THREE STUDIES OF SOLDIERS: BY ANTOINE WATTEAU (1684-1721).



STUDIES OF MALE HANDS (PROBABLY LA TOURILLIÈRE'S): BY ANTOINE WATTEAU.



"LE SONGE DU MENDIANT": BY JEAN HONORÉ FRAGONARD.



"LE TAUREAU": BY JEAN HONORÉ FRAGONARD (1732-1806).



A PAGE FOR COLLECTORS.

VENICE AS SEEN BY SILVESTRE; AND OTHER DRAWINGS BY HIM.

By FRANK DAVIS.

COLNAGHI'S are showing a collection of drawings which are likely to give a great deal of pleasure to several sorts of people. The gloomier kind of high-brow will perhaps pass them by as being not quite up to his standard of excellence—alternatively, he will persuade himself that, æsthetically, they are finer than they actually are because their subject is Italy and not England. The rest of us will see in them the work of an excellent second-rate topographical draughtsman who was concerned mainly with the reporting of facts, but was not above distorting natural features in some degree in order to make a better picture. Israel Silvestre, I venture to point out, is on the whole a little less homely than his contemporary in this country, Hollar, a little less the inspired map-maker, a little more the conscious romantic. In one drawing at least, he is as modern as anyone could wish. A street in Florence seen from the Uffizi could very well be by Mr. Muirhead Bone: there is almost the same accent about it.

Two delicious drawings, one of Venice, the other of Florence, are reproduced here and on the opposite page, against two modern photographs of the same scenes. I showed a photograph of the Ponte Vecchio drawing to a friend of mine, born and bred in Florence, who stoutly maintained that the reflection of the bridge in the water was inaccurately observed: the Arno, said he, is, and was, a muddy stream, not likely to reflect masonry so clearly. Only afterwards did I come upon the modern photograph, surely taken from the very same window of the Uffizi Gallery: in it the reflection is very nearly as well defined as in the drawing of three hundred years ago. No; Silvestre was a careful and accurate observer—what he has done is to heighten the hills in the distance, a concession to good picture-making which is easily forgiven, and to exaggerate the reflection of the upper part of the bridge. He has, I think, used the same convention in the beautiful Venice drawing, bringing the mountains nearer to the spectator. In the Florence street scene mentioned above—the one that shouts Muirhead Bone—he is extraordinarily accurate: as the catalogue justly points out, the view is absolutely unchanged to-day, and the four statues that still stand before the Palazzo Vecchio can be easily distinguished.

I confess without shame that, until now, I had seen engravings by Silvestre, but never drawings. No doubt many of my contemporaries are equally ignorant, and will enjoy this unpretentious little exhibition as much as I did. No one will call Silvestre inspired—he was born at the wrong moment for that—but he is a good deal more than an academic hack. His family was, it appears, originally Scotch, and settled in Lorraine in the early sixteenth century. He was a connection of the famous Paris publisher Israel Henriet, who gave to the world the etchings of that genuine original, Jacques Callot. Henriet died in 1661, and Israel Silvestre then took over the work. The illuminating little introduction to this catalogue asserts that it was "undoubtedly on Callot that he formed his style as an original etcher." I don't dare to quarrel with this judgment, except to remark that he was surely some removes away from his master in temper. He was born at Nancy in 1621, and visited Italy three times. The second occasion was in 1643-4, which happens to coincide with our own John Evelyn's visit. Evelyn describes various buildings with great enthusiasm, and unintentionally bears witness to Silvestre's accuracy. One instance will suffice. Writing on Nov. 19, 1644 (Evelyn sidestepped the Civil War at home very successfully), he says: "On each side [of St. Peter's] are two campaniles or towers, whereof there was but one perfected, of admirable art." The most important drawing in the exhibition is presumably a Panorama of the Vatican, in pencil and water-colour (13½ by 44½ in.), taken from the dome of St. Peter's. At one corner of the façade is an unfinished bell-tower, one of the two designed by Bernini. Only this one was constructed, and it was pulled down soon afterwards, as its foundations were found to be insecure. The colonnades (also by Bernini), which most of us to-day consider the finest part of the great scheme, are not yet in being—they were begun in 1655—and there are no signs in the drawing of any clearance to give them space.

Silvestre settled down comfortably in Paris, and enjoyed the royal favour. He was given a lodging in the Louvre in 1668, became drawing-master to the Dauphin in 1673, and died in 1691. His last years seem to have been devoted mainly to etchings of the newly built Palace of Versailles. Apart from this straightforward recording of scenes which still provide the modern tourist with ample compensation for his pains, there are other drawings of buildings and places which were more to the taste of the seventeenth-century visitor than they can ever be to us—*e.g.*, the riotous fantasies of the Villa d'Este at Tivoli. Wealthy princes of the Church had a mania for building extravagant villas round about the year 1600. To-day we find their taste odd, their expenditure absurd, themselves pretentious and decadent. Not so their contemporaries and successors—neither John Evelyn, English country gentleman, nor Israel Silvestre, sober French draughtsman, sees anything in the least degree absurd in these great buildings, which were destined, many of them, to serve as models for similar extravagances under northern skies.

Le Blanc's catalogue of the etched work of Silvestre mentions 799 plates. Some few of the engravings have been identified with the drawings in this exhibition—no doubt a search in the Bibliothèque Nationale would result in the identification of all of them.

To sum up, a most interesting little show, from which low-, middle-, and high-brows can obtain a great deal of pleasure, according to their several constitutions.



A SEVENTEENTH-CENTURY DRAWING OF VENICE BY ISRAEL SILVESTRE, THE FRENCH ENGRAVER: A VIEW WHICH IT IS INTERESTING TO COMPARE WITH THE MODERN PHOTOGRAPH (TAKEN ROUGHLY FROM THE SAME POINT OF VIEW), WHICH IS REPRODUCED ON THIS PAGE. (6¾ BY 18¾ IN.; ON VELLUM.)



A MODERN PHOTOGRAPH OF VENICE—FOR COMPARISON WITH ISRAEL SILVESTRE'S DRAWING: PROOF THAT THE GENERAL APPEARANCE OF THE CITY HAS ALTERED EXTRAORDINARILY LITTLE SINCE THE SEVENTEENTH CENTURY—THE LINER "ORION" IN THE FOREGROUND.

The close observer will look almost in vain for marks of Time's hand on the countenance of the Queen of the Adriatic; though aware that the Campanile of St. Mark's has collapsed and been rebuilt again since Israel Silvestre's day. The most that can be said is that what appears to be an open quay in Silvestre's drawing is now the tree-grown space of the Palazzo Reale gardens, seen behind the funnel of the liner, in the modern photograph. It should be observed that Silvestre has minimised the distance of the hills in the background for the sake of artistic effect.

SILVESTRE'S FLORENCE AND MODERN FLORENCE: THE ARTIST VINDICATED.

THE PHOTOGRAPH OF THE SILVESTRE DRAWING FROM THE ORIGINAL IN THE COLNAGHI GALLERIES, NEW BOND STREET; THE PHOTOGRAPH BY ALINARI.



FLORENCE AND THE PONTE VECCHIO IN THE SEVENTEENTH CENTURY—THE REFLECTION OF THE BRIDGE IN THE WATERS OF THE ARNO SOMEWHAT EXAGGERATED: A DRAWING BY ISRAEL SILVESTRE—FOR COMPARISON WITH THE MODERN PHOTOGRAPH OF THE SAME SCENE, WHICH HAS CHANGED BUT LITTLE.



FLORENCE AND THE PONTE VECCHIO IN A MODERN PHOTOGRAPH: PROOF OF HOW LITTLE THE SCENE HAS CHANGED SINCE SILVESTRE'S DAY, AND OF THE ACCURACY OF THE ARTIST'S OBSERVATION—INCLUDING THE REFLECTION OF THE BRIDGE IN THE WATERS OF THE ARNO, A FEATURE EXAGGERATED IN THE OLD DRAWING.

We reproduce here a seventeenth-century drawing of the Ponte Vecchio, in Florence, for comparison with a modern photograph of the same view. In discussing this drawing by Silvestre (now on exhibition at Messrs. Colnaghi's), Mr. Davis writes, in his article on the opposite page: "A friend of mine, born and bred in Florence, stoutly maintained that the reflection of the bridge in the water was inaccurately observed. . . . Only afterwards did I come upon the modern photograph, surely taken from the very same window of the Uffizi Gallery: in it the reflection is very nearly as well defined as in the drawing of three hundred years ago." It is, in fact, astonishing to observe how little this part of Florence has altered since the seventeenth century.

The World of the Kinema.

By MICHAEL ORME.

"EPISODE."

IN January of this year a Viennese picture from the Tobis-Sascha Studios delighted all London as it had delighted the Continent. This was "Maskerade," written by Herr Walter Reisch, beautifully directed by Herr Willy Forst, and further embellished by its star, Fräulein Wessely, a famous Viennese stage actress who made her screen début in this memorable film. My object in reminding readers of a production that can scarcely have faded from their memories is to recall the fact that at the time of its presentation at the Academy Cinema, Herr Reisch was engaged on another story for the charming lady who represents all that is best of Austrian wit, temperament, and sentiment—a piece of news fraught with the hopes, speculations, and slight trepidation inseparable from the successor to a great success. But "Episode," as the new picture at the Academy is called, sets all doubt at rest. It proves beyond question that Herr Reisch does not need to go outside the possibilities of social conditions and the human nature which he observes with so keen and sympathetic an eye to find the romance that is of general appeal. His men and women may move in a world where fairy-tales come true and where, moreover, music is most obligingly close at hand to lend its emotional wings; but they are nevertheless real men and women, supremely natural, gifted with a refreshingly unconscious humour, and, at times, an unforced pathos. He is wise, he is witty, and he is quite obviously a born *raconteur*. Therefore, he makes a capital story out of the plight and indiscretions of youth or the peccadilloes of middle-age with a measure of his own wisdom invested in one of his protagonists to smooth out the tangled skeins. Moreover, he has now gone a step further and reveals himself as an admirable director, capable of bringing his story to the screen with all the fluency wherewith he wrote it.



"EPISODE," NOW AT THE ACADEMY: PAULA WESSELY, WHOSE BRILLIANT PERFORMANCE IN "MASKERADE" WILL BE REMEMBERED, IN A NEW ROMANCE OF POST-WAR VIENNA AT THE TIME OF THE CURRENCY CRISIS.

In "Episode" Paula Wessely plays the rôle of a destitute girl who accepts an elderly man's platonic friendship and falls in love with his son's tutor (Carl Ludwig Diehl). She is seen here encountering the latter at a ball, where their romance is born.

"Episode," under Herr Reisch's direction, is a delightful piece of work, combining a *finesse* which surmounts the barrier of its German dialogue, once again neatly interpreted by Miss J. M. Harvey's English captions (though she does slip up on *Flügeln*, which are grand pianos and not flutes), and providing Fräulein Wessely with a part in which her lovely candour, her easy command of tears and laughter, find full play.

"Episode" deals with the post-war Vienna of 1922, the period of the Inflation when big and small fry were caught in the financial vortex. One of the small fry, living peacefully in the country on a tiny income, was old Mrs. Gärtner. Her daughter, Valerie, a young art-student determined to keep her mother in blissful ignorance of the bank crash that has wiped out her small fortune, joins the hopeless army of job-seekers, and is finally driven into the arms of an elderly art-collector, who, however, contents himself with companionship, and possibly a "nice little kiss" on high days and holidays, in return for his philanthropy. A very natural misinterpretation of this innocent *affaire* by his two sons and their ex-officer tutor, whose first encounter with Valerie is a prelude to love; the complications that arise when the heroine's easy-going little friend takes a hand in the game; and the innate honesty of the girl herself carry the story steadily to its climax in the art-collector's house, where, during a big charity-concert, passion and suspicion subside at the touch of a wife who has always ruled a somewhat unruly household by applying the axiom, *tout comprendre, c'est tout pardonner*. Perfectly acted by the whole company, this polished picture compels our interest by the firm characterisation of all the parts, both minor and major. The street musician who, happening on the lovers in the snow, warbles a song that Fräulein Wessely repeats enchantingly at the concert, is as complete a character as are the middle-aged *flâneur* rather wistfully playing with fire, or the sons in their adolescent restlessness, the tutor-lover discovering his old impetuous self under the austerity of the disciplinarian, or Valerie fighting an equivocal situation with so much forthright anger, so youthfully sure of herself, so fierce and yet so tender. Fräulein Wessely's fresh and vigorous attack is a constant joy. She lives the part; she has an unerring instinct for the right note and the right gesture, and she is always true to her own individuality. It is not surprising that this portrayal of hers should have carried off the Volpi Cup at the Venice International Exhibition for the best screen performance of 1935.



"BARBARY COAST," AT THE LONDON PAVILION: SWAN (MIRIAM HOPKINS), WHO PRESIDES OVER A ROULETTE TABLE AT A SAN FRANCISCO GAMBLING HELL IN THE WILD "50'S," FACES THE RUTHLESS DICTATOR, CHAMALIS (EDWARD G. ROBINSON), WHO IS PURSUING HER LOVER.

"Barbary Coast" is a powerful film dealing with the Californian gold rush and the lawless life of San Francisco in the early 'fifties. Edward G. Robinson plays the part of Chamalis, a ruthless dictator, obsessed by passion and completely indifferent to all but his own interests. Miriam Hopkins acts as Swan, the lady who presides over the roulette table in a gambling hell kept by Chamalis. Though she began by making money her only object, in the end she proves ready to sacrifice herself for love.

All the same, "Episode" relies by no means on her work alone. A vivacious newcomer, Fräulein Friedl Czepa, who plays the Viennese equivalent of the American gold-digger—a far less "hard-boiled" sample of the species—is not only an alluring little baggage, but has a pert assurance and a vitality that should carry her far. Herr Carl Ludwig Diehl, looking like M. Maurice Chevalier in a serious mood, allows romance to get the upper hand of the schoolmaster with fine restraint; and Herr Otto Tressler's mellow portrait of the collector who discovers a work of art that is "not for sale" is coloured with an engaging humour. His *bonhomie* is not skin-deep. It rises from a genuine love of life, so that when, gay bachelor exposed as family man, he accepts defeat with courtliness but with half-truths as well, the laugh is at the manner, not the man. Therein lies the charm of the whole piece. It glows with a shrewd kindliness. It is elegant without showiness. It picks up music and fun and a purely decorative touch or two on the way. It draws the onlooker into a warm and cosy atmosphere wherein there is no cynicism or sentimentality, but a most pleasant perception of life's compensations.

"TURN OF THE TIDE."

Heralded by no great fanfares of publicity, a sturdy picture, British to the backbone, marks the auspicious entry into the arena of a new company, British National Films. "Turn of the Tide," presented at the Capitol, answers with simple eloquence to the plea so many of us have put forward so persistently for a genuine exploitation of England and her industries. Based on a novel by Mr. Leo Walmsley entitled "Three Fevers," it penetrates to the heart of a Yorkshire fishing village, where the feud between two families—the old-established and conservative Fosdycks and the progressive Lunns, comparative newcomers still regarded as "foreigners"—provides an all-sufficient story. How much of the book remains I am unable to judge, though the picture has persuaded me that I must speedily correct my ignorance. But the adaptation is, at any rate, an engrossing chronicle of fisher-folk, a chronicle made up of little things that loom large on their horizon, of lobster-pots laboriously made and destroyed in a night, of the arrival of the first motor-engine destined to lend wings to the Lunns' coble, of excursions to the neighbouring port whose trawlers inspire an ambition finally realised, of play-time and courtship and unconscious courage. Despite the venom born of envy with which a Fosdyck patriarch opposes progress and the union of his grand-daughter with a young Lunn, a feeling of good fellowship pervades the picture. Its economical dialogue echoes the homely talk and natural humour of these hard-working folk. And through it all the salt breezes blow, the sea thunders, and the clamorous gulls send their plaintive call. The fine photography of Herr Franz Planer—who, by the way, was responsible for the exquisite camera-work of "Maskerade"—has caught the grandeur of storm and calm, the wind in the coarse dune-grass, and the sun-dappled peace of a woodland stream, where two truant Lunns "mook oop" their Sunday best in a thwarted attempt to catch a basking salmon. Sudden squall or a salvage job at night and the excitement of the catch add their convincing thrills to this slice of life. The spirit of the picture has absorbed the actors to such a degree that individual effort is merged in an *ensemble* of all-round excellence under Mr. Norman Walker's very able direction, and recognition of well-known faces is forgotten in the complete identification of the company with the characters they portray; surely the greatest compliment that can be paid



"TURN OF THE TIDE," AT THE CAPITOL: GERALDINE FITZGERALD AS RUTH FOSDYCK AND J. FISHER WHITE AS ISAAC FOSDYCK IN THIS GREAT NEW ENGLISH FILM DRAMA SET IN A YORKSHIRE FISHING VILLAGE.

The story of "Turn of the Tide" centres round the feud between two families, the Fosdycks and the Lunns, in a Yorkshire fishing village. The film is notable for its superb presentations of the sea in calm and storm and the authentic details of the life of the fisher-folk. It culminates in a spectacular lifeboat rescue which finally ends the feud and unites the two young lovers, Ruth Fosdyck and John Lunn.

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¼ GRAND MARNIER
¼ PASSION FRUIT JUICE
1 *Dash Grenadine*



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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

AGRICULTURE, INDUSTRY, AND INVESTORS.

MOST people recognise the importance of agriculture to the national health and vigour, or want to see farmers prospering for sentimental reasons. Very few even of the most stiff-necked Free Traders would willingly see all the land of Britain go out of cultivation and be covered with factories, so that the international "division of labour" might have free play to make us all richer. Long before we reached such a point, we should begin to think that getting rich is not the only thing in the world, and that a countryside, busy on its job of growing and breeding good fresh foodstuffs, was a jewel in the crown of any country for which it was worth while to pay something, and something substantial. And such sentiments as these have certainly weighed heavily with town-bred voters when they consented to reverse the long-established policy of this country with regard to freedom in trade. The appeal of the industrialist may have been louder and more effective, faced as he was by the competition of low-paid labour all over the world, and with his home market a dumping-ground provided for all the countries which put high tariffs on his goods. But the plight of the farmer, with all that he has meant for us in our poetry and our national love of rural beauty, was a strong argument when we decided that, even in matters of trade, freedom could be bought at too high a price.



THE FIFTIETH ANNIVERSARY OF THE INCORPORATION OF VANCOUVER: THE CITY AS IT WAS IN 1891.



VANCOUVER IN 1935: A THRIVING COMMERCIAL CENTRE WHOSE PROSPERITY IS SYMBOLISED BY RISING SKY-SCRAPERS, ROUND A PORT WHICH PROMISES TO BECOME ONE OF THE NERVE-CENTRES OF THE WORLD'S TRADE.

Vancouver is preparing to celebrate the fiftieth anniversary of its incorporation. In 1886 twenty-three sailing-ships left the port with thirty million feet of lumber. Last year, nearly seventeen thousand vessels, under the flags of thirteen countries entered and left the harbour, accounting for imports that amounted to 3,056,068 tons and exports totalling 3,203,513 tons. The completion of the trans-Canada highway, the operation of the trans-Canada air service, the exploitation of the enormous mineral resources of British Columbia and the northern territories—all developments completed or imminent—not to mention the possible establishment of an Imperial air route from Hong Kong to Vancouver—promise to make the port one of the greatest nerve-centres of international trade.

And now it is beginning to be recognised that, apart from the sentimental halo that has been put round the farmer's head, his prosperity, here and in other countries, is a matter of first-rate importance, from a strictly business point of view, to industrialists and to all classes of investors. This recognition is of the best possible augury both for farmers and for world trade.

It was brought out forcibly during discussions in the assembly of the League of Nations at Geneva last September. Mr. Bruce, speaking for the British Dominions, pointed out that the most serious factor affecting world trade had been the tremendous decline in the purchasing power of the agricultural countries; and Lord De La Warr, Parliamentary Secretary to the British Ministry of Agriculture, emphasised the same point when he observed that for nearly ten years the nations of the world had been struggling with the problem of saving their farmers from ruin in the face of the catastrophic fall in prices. This problem was connected during the Geneva discussion with that of the under-nutrition which has been shown to be lowering the health and vitality of a great part of the populations even of the richest and most prosperous peoples; and the debate aroused so much interest that, instead of the couple of hours allowed for it, it occupied the attention of the assembly for three days.

As to the importance of this problem to the non-agricultural members of the community, it is clear that when the buying power of the farmers is reduced by a fall in the prices of their products, the industrial producers at once find themselves with a large part of their market closed. Consequently they are obliged to curtail their own output, postpone plans of expansion, and restrict their demand for labour. Increased unemployment and a smaller flow of money into wages duly follow, and so the vicious circle begins to spin, by which a reduced demand for farm products increases still further the difficulties of the farmers and once more reacts unfavourably on the market for industrial products. At the same time, those countries, such as our Dominions and colonies and the South American Republics, which depend on agricultural prosperity for their revenues find it difficult to meet their debt charges, and the vicious circle begins to affect the income and security of the investing classes, whose purchasing power is also thus diminished. Moreover, by the diminution in the activity and earning power of the agricultural and industrial classes, investors in all kinds of industry find themselves with a lower scale of profit to divide, and finally the revenues of all Governments are affected, and so there is a need for more taxation or for a curtailment of expenditure on social services and other objects of public concern.

With any restoration of prosperity to the primary producers, as the farmers and mine-workers are called, this vicious circle gives way to the contrary process, by which the increased purchasing power in the hands of farmers stimulates their demand for machinery, fertilisers, buildings, and other kinds of goods, and so promotes the activity and profits of industry, increases the amount of interest and dividends available for creditors and shareholders, and puts more revenue into the coffers of Governments. Some improvement of this kind has already happened. The economic machine, thrown out of balance by the much greater fall in farm products than in the general level of values, has been steadied by the sharp recovery in farm produce caused partly by Governmental action, but chiefly by last year's meagre harvests in many parts of the world. Moreover, the Westminster Bank's monthly review for October tells us that though, as far as can be seen at present, this year's harvests in the northern hemisphere have mostly been larger than in 1934, the crops of 1935 are still below the average and are also likely to be smaller than consumption, so that a further reduction in stocks of foodstuffs and a further rise in prices may be expected. In the southern hemisphere, though forecasts can so far only be tentative, early conditions have been adverse and crops below the average are expected.

These adverse conditions help the position, but not in the best way. Higher prices for poor crops do not help the farmer so well as good prices for big ones; moreover, the fortuitous accident of poor crops in most of the food-growing areas has too much chance in it to be a sound basis for general recovery. What we want to see is an attack on the vicious circle not through restriction of agricultural output, whether carried out by Governments or by the weather, but by an increased demand for food on the part of the terribly large proportion of the world's population which at present is not able to afford a diet adequate to give it a full chance of a healthy and vigorous life.

It was in this direction that the discussion at Geneva principally turned; and this aspect of the question had already been put forward in a paper that attracted much attention, read by Sir John Orr at the recent meeting of the British Association for the advancement of science. In it Sir John produced calculations which showed that if what he called the "optimum" diet—that which was fully adequate for health and growth—could be put within the reach of the twenty millions of the population which is estimated to be going short of it, an increased trade of about two hundred million pounds would result.

If such figures can be shown in this country, with its relatively high standard of living, the increase in activity, both agricultural and industrial, that would follow a similar raising of the standard abroad needs no demonstration. Lord De La Warr told the assembly at Geneva much that our Government has done and is planning with regard to the cheaper distribution of food to those classes that need it. If the League can not only work for peace, but find ways and means for a better-fed world population, its loudest critics will be silenced.



A soakin' wet day with the Bicester
Nearly killed Annabella, my sicester:
But her wheezins pneumonic
Were dispelled with Schweppes Tonic;
Now the 'stags' at hunt balls can't resicester.

Schweppes
TONIC WATER
- does you Good

DOES THE CHALICOTHERE STILL SURVIVE?

(*Continued from Page 730.*)

At the bottom left-hand corner of the drawing appears a very curious beast, known as Chalicotherium. This year we obtained at Oldoway positive evidence that this animal was contemporary with early man in East Africa. In Europe the fossil remains of Chalicotherium are not uncommon in deposits of Early Pliocene Age (*i.e.*, pre-human); and they are frequently associated with fossil bones of an animal which is very closely allied to the okapi of the Congo forests. Chalicotherium belongs to a very curious family of herbivorous animals which are notable for having most unusual clawed feet, instead of the hoofs or toes of more normal herbivorous animals.

Some years ago, Mr. E. J. Wayland, the director of the Geological Survey of Uganda, sent home an incomplete toe-bone of a Chalicothere, which came from some fossil beds at Kaiso in Uganda. Owing to the fragmentary nature of the specimen, most scientists were unwilling to believe that it was anything but a "derived" fossil. That is to say, they thought that it did not really represent an animal that was living when the deposits in which it was found were being formed, but that rather it was a fossil bone from much older deposits which had somehow got mixed up in a later fossil bed. The new discoveries at Oldoway, however, confirm Mr. Wayland's find, and prove that this animal was co-existent with man in East Africa.

But this is not the only interesting thing about the finding of Chalicotherium in such comparatively recent deposits. If its old contemporary—the okapi—has managed to survive in the dense forests of the Congo, is there not a chance that Chalicotherium may also have survived? Is it not possible that one day some sportsman will discover a living Chalicothere in the East African forests? We cannot tell; but I, for one, believe that it is not only possible, but even probable. For many years now there have been stories current in East Africa of a very strange forest animal which has come to be known as the "Nandi bear."

Although most of the stories about the "Nandi bear" prove on examination to be either without any foundation, or to be based upon an indistinct view of a large hyæna, there is still a good deal of evidence which suggests that some big unknown animal, which is rather bear-like to look at, is in existence in the denser East African forests.

Judged by its skeleton, the Chalicothere might well have had a superficial resemblance to a bear, and I regard it as quite possible that we shall one day find that Chalicotheres—like okapi—are still living in African forests. This is only conjecture, but the belief that there is a large unknown animal awaiting discovery in East Africa is strengthened by the fact that several native tribes have a name for this semi-mythical beast.

With the animal in the left-centre foreground of the picture we come to the last of the strange animals I am discussing to-day. At Oldoway, and in other places in East Africa, we have found plentiful remains of the three-toed horse known as Hipparion. Hipparion has, of course, been known to science for a very long time, and it is one of the animals that are commonly found in association with fossil Chalicotheres in Europe, but nowhere except in East Africa has it been found in association with the cultures of Stone Age man. In East Africa, however, it was exceedingly common at this period.

SAMUEL SEES IT THROUGH.

(*Continued from Page 726.*)

trials in the seventeenth century there was no such thing as justice, and hardly even the pretence of it.

Samuel was saved by a quality which he himself said was dominant in him—his passion for order, method, and accuracy of detail. Utterly refusing to be intimidated by his powerful accusers, he set to work, with the same precision as if he were at the Navy Office, to piece together, from evidence collected all over the world, the *dossier* of Scott. He succeeded: it was a remarkable document, which Samuel has left for our benefit, as a revelation of the underworld of the times: and, despite his jeopardy, he must have taken no small pleasure in its compilation. Before such a weapon of defence, his enemies quailed and retired. The whole story soon became known, and with the flight of Shaftesbury and the fall of the Republicans, Pepys was delivered from his danger and restored in reputation. Throughout the affair he had shown the utmost spirit and fortitude—and, if he had shown less, he might have passed into the limbo of political victims and have been by now almost forgotten.

Mr. Bryant's felicitous pen continues to present not only history of absorbing interest, but a warm and lifelike study of character. What manner of man was the middle-aged Samuel—this seventeenth-century middle-class Englishman, who, without great title or estate or spectacular deeds to his name, was a true and faithful servant of his country? "What the outside world saw was a little, squat, dark man, incessantly busy, self-important with the additional and slightly ludicrous dignity common in men of small stature, and, were it not for the life and brightness of his eyes, decidedly ugly. . . . Refined folk, though they shared his tastes, which were already princely, and relished his company, which was entrancing, were sometimes apt to think him pushing and even vulgar—the result, doubtless, of his humble origin." But he was valued by the cultured and the learned, for he was "magnificent company." His conscientiousness was almost a vice: "order, dignity, and strength that springs from order, a comely and seemly rule in all things, there lay the motive springs of Pepys's career." He loved beauty and elegance too; his house was filled with charming things in which he took unconcealed pride. He loved the good things of life, and was not averse even from some pretentiousness of display, but without blind slavery to Mammon—"having not in my nature," as he wrote, "any more aversion to sordidness than I have to pomp." One of his most endearing characteristics was his loyalty to and deep affection for his friends. "Jealous in honour, sudden and quick in quarrel," he was yet free from vindictiveness, and, while he constantly deplored the distempers of the age, he had learned not to expect too much of the world or of human nature. His whole life was softened and irradiated by his passion for music, which continued unabated as the years advanced, and which never failed to bring him solace, even in the hours of darkest visitation. For his indomitable courage none can feel anything but admiration; not only did he face undismayed every threat to himself and the cause which he had so much at heart, but nearly all his life he suffered from painful ill-health, which, *more suo*, he carefully described in a private memorandum now brought to light by Mr. Bryant. That he should have accomplished so much when a most painful affection of the eyes practically cut him off from reading and writing is truly remarkable.

We retain the same affection for the mature and dignified Samuel as we had for his youthful and indiscreet predecessor. As for the peccadilloes, which have given such pleasure to generations of highly respectable and virtuous readers, Samuel has learned, with growing wisdom, to exclude them from any diary except that of the Recording Angel.

C. K. A.

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—*"Rotunda Practical Midwifery," page 414.*

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353.

Of Interest to Women.



Leopard and Ocelot.

There is no doubt about it that furs create an aura of beauty, and when women are enveloped in them they are endowed with a mysterious charm. The loveliest interpretations of the season's fashions in furs may be seen in the salons of Marshall and Snelgrove, Oxford Street. There is something for morning, noon, and night. The brochure dedicated to women who revel in beauty will be sent on application. The ocelot coat pictured above is primarily destined for sports and country. As will be noticed, the hat is encircled with the same fur. Furthermore, there are Somali leopard-skin coats cut on modish and original lines, for it must be remembered that this firm are creative furriers. Among other hard-wearing furs are those of pony-skin and foalskin, and natural Indian lamb has likewise its rôle to play.



The Vogue for Mink.

Although mink is a hard-wearing fur, it is as appropriate for day as evening wear, and gives the furrier a golden opportunity for showing his skill in cutting and tailoring. Attention must be drawn to the artistic arrangement of the skins in the coat on the right. It comes from Marshall and Snelgrove, and is carried out in the finest natural Canadian mink. The sleeves are so arranged that when the hands are united a muff appears. Neither must it be overlooked that the collar is adjustable. There are, likewise, short capes of the same fur reinforced with waistcoats, with turn-over collars. Scotch moleskin is a fur that is very much in the "limelight"—or should it be said "sunlight"?—and this is not a matter for surprise, as coats made of it have a decidedly slimming effect. Sometimes cravat collars are introduced.

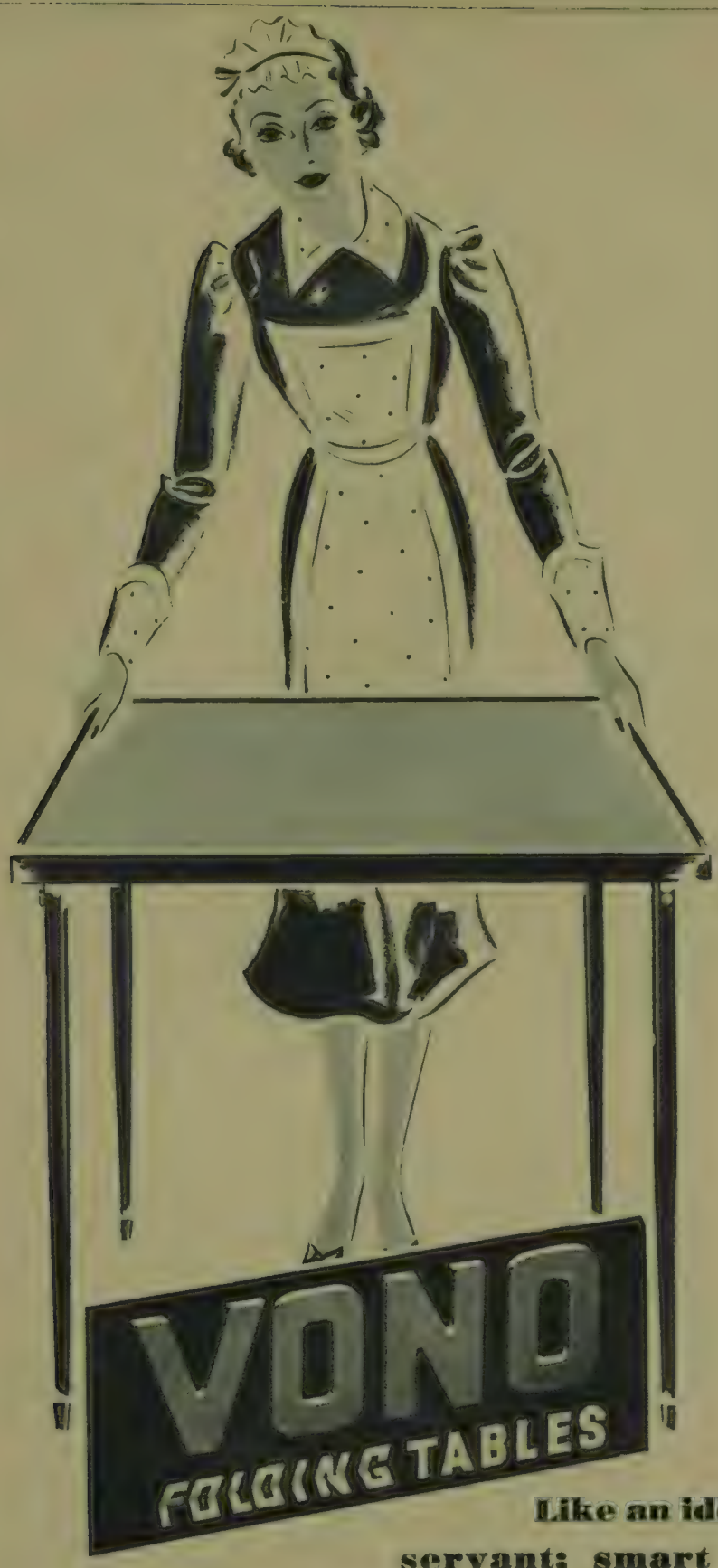
Furs of To-day and To-morrow.

Goldsmith in "The Deserted Village" makes a pastor declare that he is "passing rich with forty pounds a year" notwithstanding his large family. In 1791 E. D. Blanchard wrote in his diary that a friend of his had paid £80 for a sealskin coat, and that there were mink coats for £40, which he considered very costly. The furrier told him that the prices would ascend, and how truly has this prophecy been verified! It must, however, be recorded that furs of to-day are far more beautiful than those of yesteryear, and in the coats especially the art of the furrier and the tailor are seen in happy unison. Another point to be taken into consideration is the working of the skins so that even mink is often mistaken for sable, the queen of furs. Chinchilla, the most perishable and, at the same time, beautiful of all furs, is seldom seen. As a matter of fact, it is rumoured that there are only three coats in existence. Skilful treatment of the skins has created a vogue for squirrel, while 1935 skunk is really decorative as very soft, and as never seen to greater advantage than when converted into capes.



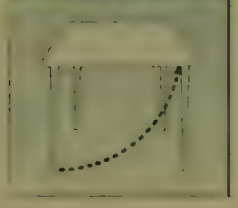
Sealskin Returns to Fashion.

In mid-Victorian days sealskin coats were handed down from mother to daughter, only worn on important occasions, wrapped in tissue-paper, and, indeed, partook of the character of an heirloom. Three sizes and one style were considered all-sufficient. No woman ever had the courage to declare that one of the trio would not fit her. To-day all is changed, and Marshall and Snelgrove are showing this lovely fur converted into coats and muffs which represent the last words in the story of fashion. Pictured on this page is a coat of golden-brown seal; the collar is as flattering to the blonde as the brunette. It must not be overlooked that this firm make a feature of coats in dyed Russian ermine. Some are reinforced with capes enriched with dyed Arctic and otter fox, and there are a variety of ermine wraplets.

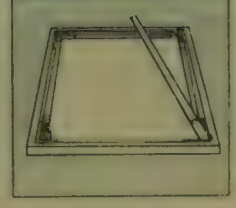


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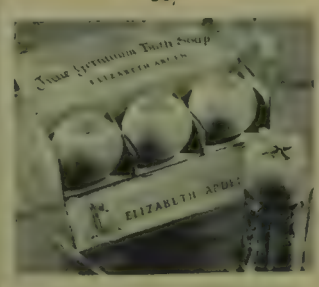
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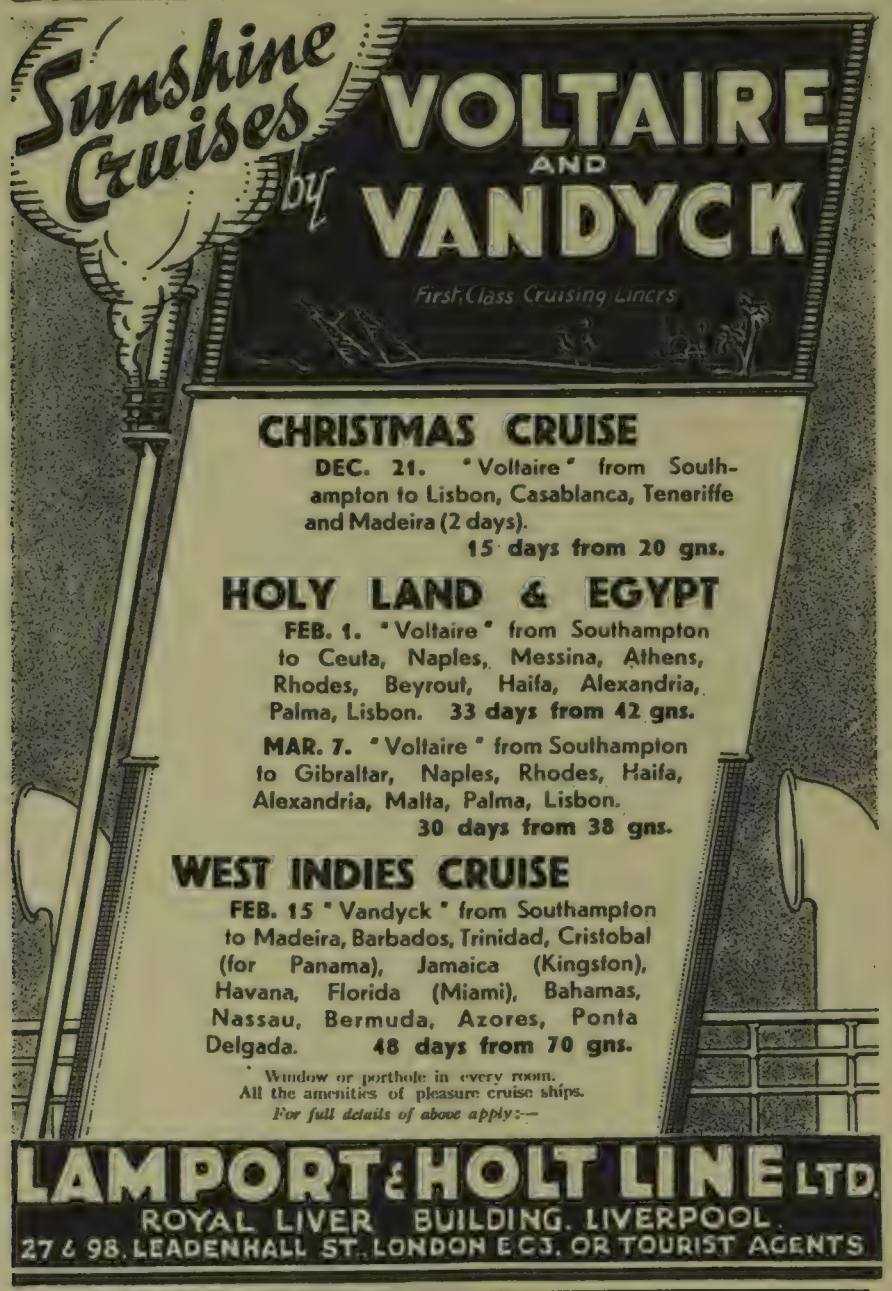


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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E. F.R.G.S.

MALTA—AN ISLE OF HISTORIC CHARM.

FAMILIAR to many travellers to Egypt and Eastern and Far Eastern ports, Malta is becoming more and more popular with visitors from this country as a winter resort, which is not to be wondered at, seeing that it has a mean winter temperature of 56 degrees—warm days and cool nights—excellent facilities for sport, which include golf, tennis, polo, racing, and boating; attractions in the form of amusement which comprise opera, at the Royal Opera House, two theatres, a Carnival Week, and any number of public dances and other social entertainments—for Malta has a large English population, mainly recruited from the Naval, Army, and Air Forces—and, naturally, there are many sports and social clubs to promote gaiety. As for hotels, there are several good ones, quite moderate in price; and you can reach the island in three days—by way of Paris, Rome, Syracuse, in 3½ days *via* Paris-Marseilles; much quicker by air from Rome; and, far more leisurely, all the way round by sea from London or Plymouth, by P. and O. Line.

Malta has far more to offer than the ordinary pleasure resort. It is an island of great historic charm—to be found in almost every nook and corner of the island. Well peopled even in Neolithic times, Malta at an early stage attracted the attention of would-be Empire-builders, and after a period of Carthaginian rule the Romans took it in hand, and it was during their overlordship that the Apostle Paul, being taken from Crete to Rome for trial before Cæsar, in the year 58 A.D., was shipwrecked at a spot now known as St. Paul's Bay, a



VALLETTA: THE ENTRANCE TO THE GRAND HARBOUR; SHOWING THE ANCIENT FORTIFICATIONS AND THE SALUTING BATTERY OF ONE OF THE OLD FORTS GUARDING THE ENTRANCE.—[*Photographs by Courtesy of the Malta Government Office, London.*]



ST. PAUL'S DAY: THE TRADITIONAL SCENE OF THE SHIPWRECK OF THE VESSEL THAT WAS CONVEYING THE APOSTLE TO ROME.

happening which led to the conversion of the Maltese to Christianity. Later, for over two hundred years, the Arabs held Malta, and built the island's first fortification, on the site of the present Fort Angelo, and followed nearly five hundred years of Norman ascendancy, when feudal customs were introduced, of which period several interesting memorials remain, though it was the Knights of the Order of St. John of Jerusalem, who held Malta for Christendom and fought fiercely contested fights against the Turks, from 1530 until the year 1798, who built its fine old forts and the magnificent palaces of Valletta, so many of which remain to-day.

Valletta is still the island's capital, and stands on a promontory which divides Grand Harbour from the harbour of Marsamuscetto, with inner creeks affording safe anchorage for the largest battleships, whilst the harbour itself can accommodate a fleet of Dreadnoughts. Valletta has streets paved with stone, running along and across the ridge, and ending on the waterside in steep flights of steps, while the old mediæval buildings remind one of Malta's great past. Here is a huge square edifice, simple and dignified in style, once the Palace of the Grand Master of the Knights of Malta, now the Palace of the Governor. Malta's Parliament, too, sits here, in a Chamber hung round with magnificent Gobelin tapestries, of priceless value, and there is an armoury of 5700 pieces, many of these being gems of the armourer's art, and amongst them a suit of mail given by Henry VIII. to Philip Villiers de L'Isle Adam, the first Grand Master of the Knights of Malta. Then there are the seven Auberges, or Lodges, of the Knights, splendid buildings, each of which was assigned to the Knights of a particular Kingdom, except that the Knights of England and Bavaria shared an Auberge. Of Valletta's churches, the Cathedral of St. John ranks highest. Dating from 1576, it contains rich inlaid marbles, Brussels tapestries, a roof painted by Matteo Preti, and a painting by Michael Angelo da Caravaggio of the Beheading of John the Baptist.

In Città Vecchia, the old capital of Malta, and known to the Arabs, who built it, as Medina, the old fortifications and gates are of great interest, likewise the Cathedral of St. Peter and St. Paul, and also the Grotto of St. Paul. No visit to the island is complete until one has seen the Neolithic sanctuaries of Hal Saflieni and Tarxien, Hagiar Kim and Mnaidra, to mention the most important of the many magnificent remains in Malta of the Neolithic period; whilst one can always find much of interest in a study of the customs of the Maltese, particularly those of the peasants, revealing how much amongst them has survived the rule of successive waves of conquest. Some of the customs hark back to the early Phœnician days of this fine island race.

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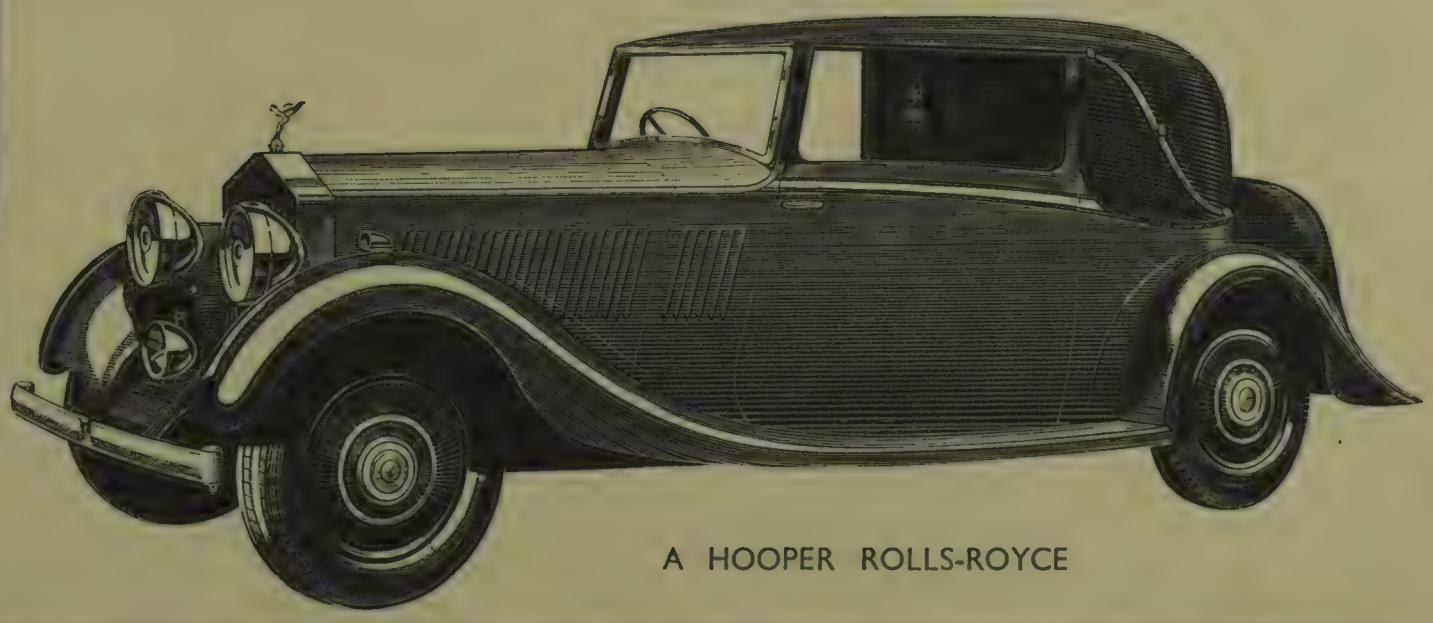
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

TRIUMPH "Gloria" models were announced so early before the Motor Show, and so many of these 1936 season's cars are already in the hands of the motoring public, that it is almost superfluous to mention them here if it were not that they form a distinctive group of their own. There are various makes at a lower price than these 11-h.p. four-cylinder and 2-litre six-cylinder Triumph "Gloria" cars, but both these classes have been designed to supply a de-luxe carriage of a moderate size and very economical to run, with first cost as secondary consideration. At the same time, no waste or extravagance has made the price fictitious, so that the purchaser of a Triumph car gets his full money's worth. Four of the cars that were shown at Olympia have entirely new coachwork styles—*i.e.*, a four-cylinder six-window saloon; a six-cylinder six-window saloon; a similar six-window "Vitesse" saloon; and a six-cylinder drop-head coupé. The "Vitesse" cars of four and six cylinders have high-compression cylinder-heads, high-lift cams, polished valve ports, and dual carburetters. With speed such as these models attain, the driver must not waste much time in glancing at the instruments, so all these have large and easily read dials. All Triumph chassis are underslung to add to their steadiness and road-holding qualities. The familiar type of Triumph valve, with the inlet over exhaust, is still continued for this new series, with telescopic adjustable steering-column, 12-in. Lockheed hydraulic brakes, and a 12-gallon petrol-tank on the 1991-c.c. six-cylinder models. Nearly all the special features of those cars are embodied in the four-cylinder 1232-c.c. models. The equipment is all very complete, including built-in lifting-jacks. The "Vitesse" four-cylinder saloon is listed at £345, and the six-cylinder "Vitesse" saloon at £425. A four-window 11-h.p. saloon with oversized tyres at £315, and a six-window saloon at the same price, compare with the six-cylinder six-window saloon at £395 and a drop-head coupé at £415.

As I have already stated in my general review of the recent Show, the Humbers are "class" cars. Graceful, flowing lines and well-balanced proportions for the coachwork on chassis which have been remodelled from "stem to stern." These six-cylinder engines of 17·9 h.p. and 26·9 h.p. have been entirely re-designed; a new system of independent front-wheel suspension known as "Evenkeel," new power-assisted brakes, and a box-girder type of chassis-frame are other leading features. The "Evenkeel" independent front-wheel suspension is stated to be well named, as it really does keep these new high-grade cars on an even keel over all types of bad road surfaces irrespective of the speed. It must be a great boon to users of Humber cars. Combined with long, widely spread rear springs, Humbers are sure that the combination gives a degree of comfort to both rear- and front-seated occupants of these cars under all possible conditions of touring in any part of the world. The firm satisfied itself by making most exhausting tests over terrible tracks before finally adopting this "Evenkeel" system. The independent suspension employs also a leaf-spring placed transversely below the frame to form the bottom link. Safety "relays" are also fitted, should an accident break a main leaf. The layout is completed by means of upper links which form parallelograms, one on either side of the car with the transverse spring. I am glad to note that the new Humber coachwork has returned to the "V" fronted windscreen, so the driver can open his side fully without interfering with the comfort of the other occupant of the front seat.

With regard to the reproductions of Rembrandt pictures exhibited in the Rijksmuseum, Amsterdam, given in our issue of Aug. 10, we have received the following interesting note from Mr. J. Kalff, jnr., writing from Wassenaar, Holland. "The notice" (describing the pictures), he writes, "mentions a second marriage of Rembrandt with one Katharina van Wijck. Now it has been proved that this marriage never took place. To those who have studied the history of Rembrandt's life, it is quite clear what caused this mistake—*viz.*, the misreading of an entry in the burial book of the Westerkerk at Amsterdam, where Rembrandt was buried. The truth is that Rembrandt was married only once, to Saskia van Wylenborch. Afterwards, Hendrijcke Stopfels was his faithful companion until her death, but it is quite certain he never married her. After her death he is not known to have had a woman companion, either married or unmarried."

THE PLAYHOUSES.

"RIVALS!" AT THE KINGSWAY.

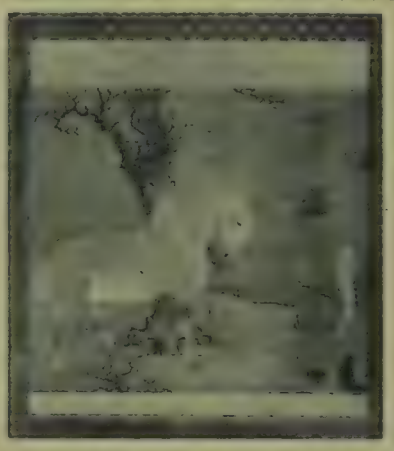
A MOST attractive musical version of the famous play. The music is always melodious and of the period, while the lyrics are so in keeping they might have been written by Sheridan himself. Miss Winifred Campbell sings and acts with great charm as Lydia Languish, and a hit is made by Miss Betty French as Lucy. Mr. Bruce Carfax is an ideal Captain Absolute. Mr. Norman Williams uses his fine voice to great effect as Sir Anthony, and reveals unsuspected powers as an actor. A delightful production.

"A BUTTERFLY ON THE WHEEL," AT THE PLAYHOUSE.

This twenty-four-years-old play stands revival well, thanks mainly to the famous court scene. The opening acts, in which the incredibly silly heroine allows herself to be compromised in a Paris hotel, are somewhat slow, and a post-war generation will find it difficult to believe that any married woman could behave so foolishly. The Divorce Court scene, however, the forerunner of so many others, is as gripping as ever. Miss Greer Garson adds to her growing reputation by her emotional acting in this scene, and Mr. Franklyn Dyall plays the counsel for the petitioner with grim relentlessness.

Our readers will be interested to learn that the Home Arts and Industries Exhibition and Sale of British Handicraft is being held at Sunderland House, Curzon Street, from Nov. 4 until Nov. 9. The Home Arts and Industries Association was founded in 1884, with the object of reviving and encouraging handicrafts which once flourished in Great Britain, and of furthering their development and improvement in both design and workmanship. This is the forty-fifth exhibition. The Association aims at achieving its objects by encouraging the establishment of classes for the instruction of workers in the home arts and crafts, and by aiding members of the Association to get publicity and sell their products. It is under the patronage of H.R.H. the Princess Royal.

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All donations should be addressed to the local Poppy Day Committee, or to: Capt. W. G. Willcox, M.B.E., Organising Secretary, EARL HAIG'S (British Legion) APPEAL FUND, 29 Cromwell Road, London, S.W.7
Ladies willing to act as Poppy Sellers are asked to apply to their local Poppy Day Committee or to the above address.



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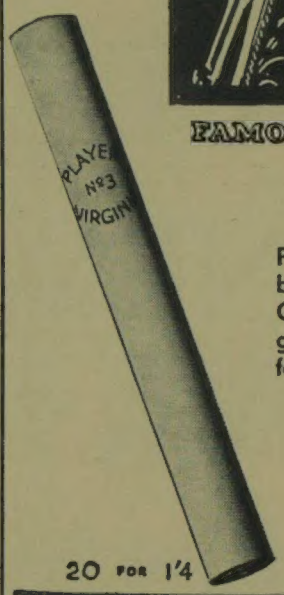
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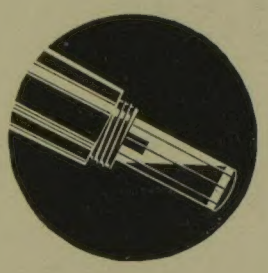


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